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Buffalo the Scene of Varied Activities as Sixth Annual All-American Festival Attracts Thousands of Musicians and Music Lovers—Fine Programs Presented—Competition for Prizes Proves Interesting

Buffalo, N. Y., October 9, 1921.—Buffalo threw wide open her hospitable portals to the sixth annual all-American Festival, and great audiences filled Elmwood Music Hall in appreciative support of the celebrities, youthful artists and competitors, all paying tribute to American composers. To the enterprising A. A. Van de Mark, the founder, who brought this festival to Buffalo, after a very successful five years in our pretty little sister city of Lockport, Buffalo extends its gratitude. Elmwood Music Hall was quite transformed into a bower of beauty, with trellises draped with baskets of flowers, while overhead an enormous American flag completely covered the ceiling and softened the electric lights. The boxes, placed the entire length of the hall on both sides, were well filled with people, among whom were recognized many loyal supporters of all that is good in music.

MONDAY MORNING.

Monday morning was given over to the formal opening of the festival with the singing of "America" by the audience, led by Geoffrey O'Hara, composer and singer. Rev. Charles D. Broughton, of Ascension Church, followed in prayer. The address of welcome by George K. Staples, commander-in-chief of Buffalo Consistory, also president of the festival advisory board, was followed by an interesting and effective response by Leonard Lieblich, editor-in-chief of the MUSICAL COURIER. He made a happy and earnest plea for the support of American music and musicians and gave suggestions for extension of the work. Mayor George S. Buck closed, tendering the keys of the city to its visitors. Hon. Alonzo Hinkley delivered a fine address to the young artists who were to "try their wings" as contestants for the cash prizes (\$450) offered.

MONDAY AFTERNOON.

The afternoon program was opened with a twenty minute organ recital by John F. Grant, organist of Ascension Church, Buffalo, whose choir was one of the prize contestants. Hearty applause was given the "Cantabile" by Demarest. William Phillips, baritone, of Chicago, sang two groups of songs, accompanied by William Reddick, of New York City. His beautiful voice and fine style won his audience at once and they were loath to let him go. We shall hear again from that young man! "Must Down to the Seas Again," by John H. Densmore, and "A Caravan from China Comes," by Warren Storey Smith, were gems most beautifully given by Mr. Phillips, his accompanist meriting his share of the applause. "Etchings" for violin, by Albert Spalding, most characteristic compositions, were played by Zetta Gay Whitson of Chicago, and encores were demanded. Ruth Helen Davis of Boston, accompanied by Christie Williams in charming manner, sang with beautiful diction two groups of songs and was enthusiastically received. Her voice was especially resonant and lovely in quality in "The Eagle and the Lark," by Thurlow Lieurance, and in Frank La Forge's "Song of the Open." To our Buffalo boy, John Meldrum, fell the honors of the afternoon, his beautiful reading of the two groups of solos for piano delighting his hearers. A most hearty welcome was accorded him, and he was enthusiastically recalled. The MacDowell numbers pleased the musicians, while all were equally delighted with the quaint and clever "Pell Street" (Chinatown) melodies from Emerson Whithorne's suite, "New York Days and Nights," given its first performance this afternoon. All success to brave, fine, young John Meldrum of Buffalo!

MONDAY EVENING.

The opening night of the festival was brilliant both in scope and character, the audience enthusiastically applauding the artists and the compositions chosen from the works of some of our well known American composers. The Festival Chorus, under Seth Clark's direction, with Christie Williams, pianist, and George Bouchard at the organ, opened the program with a spirited rendition of "The Star Spangled Banner." Two numbers followed, the second of which, "Shena Van" (Mrs. H. H. A. Beach), was excel-

lent in attack and shading. A later group disclosed the fine freshness of tonal quality of the women's voices, with a humming accompaniment by tenors and basses, in "Slumber Song" (MacDowell). Richard Miller, a Buffalo tenor, sang most beautifully the solo in Dett's "Chariot Jubilee." This chorus was organized and trained in the early part of the summer by Seth Clark, a Buffalo organist and chorus and choir director. The members clearly demonstrated their ability to become rivals in time of the famous Mendelssohn Choir of Toronto. In Florence Hinkle and Arthur Middleton, Buffalo welcomed old-time favorites. Miss Hinkle's voice is as lovely as ever, her personality as queenly, and her choice of songs excellent. The charm of Marum's "My Heart Is a Lute," with its floating, bell-like tones, made a deep impression. She sang two groups of songs, with the capable assistance of Francis Moore at the piano, and was repeatedly encored. Arthur Middleton's sonorous voice is too well known to need an introduction to Buffalo audiences. His two groups, including "The Bell-

"THE PILGRIM'S PROGRESS" HEARD AT WORCESTER'S ANNUAL MUSIC FESTIVAL

Conductor Nelson P. Coffin Presents Excellent Programs and Artists of the First Rank—Many Notable Performances Attend—Chorus Work Especially Fine—Festival Notes of Interest

Worcester, Mass., October 8, 1921.—Worcester's annual music festival, the sixty-third, was given in that Massachusetts city on October 5, 6 and 7 with Nelson P. Coffin as the conductor. Mr. Coffin was assisted by René Pollain as associate conductor; Mrs. J. Vernon Butler, accompanist; Walter W. Farmer, organist, and the following artists as soloists: Rosa Ponselle, Estelle Lieblich, Grace Kerns and Ottilie Schilling, sopranos; Judson House and George Meader, tenors; Arthur Middleton and Harold Land, baritones, and Fred Patton and Charles E. Gallagher, basses. There were 350 voices in the festival chorus, while the chorus of school children, under the direction of Charles I. Rice, numbered 100. The orchestra was made up of sixty musicians from the New York Symphony.

At the first concert in the series of five Wednesday evening, October 5, Berlioz's "The Damnation of Faust" was sung with Estelle Lieblich as Marguerite, George Meader as Faust, Charles Gallagher as Mephistopheles, and Fred Patton as Brander. The festival chorus and orchestra were conducted by Nelson Coffin.

In the role of Marguerite Miss Lieblich had the opportunity of displaying the smooth, fine quality of her soprano voice. Hers is a trying duty to perform in this oratorio, but the part was sung with artistic understanding and exactness. Fred Patton as Brander had little singing to do, but he did that little in so satisfying a manner that his future appearances at the festival were looked forward to eagerly. Mr. Patton's voice is improving and developing right along, and he is fast becoming a favorite here, this being his second year as soloist at the Worcester festivals.

George Meader's voice is admirably fitted for the music allotted to the role of Faust, which was proven by the artistic rendition of everything he sang. Richness in quality and intelligence in using his voice are but a few of his attributes. Mr. Meader was very much enjoyed, and the audience showed appreciation of his thoroughly capable singing.

Charles Gallagher, who had the difficult music of Mephistopheles to sing, is endowed with the type of voice and a style exactly adapted to the part. He not only sings skillfully but also has the gift of action very necessary to accomplish an artistic portrayal of the role. Excellent quality of tone, a true bass, fine delivery and wideness of range are his, and with these assets, needless to say Mr. Gallagher's singing was a real pleasure.

Nelson Coffin directed both the chorus and orchestra with marked musical understanding and insight. There is no doubt but that the festival chorus has greatly improved, and this notwithstanding the fact that it has been considered one of the best for a number of seasons. Mr. Coffin at all times had the orchestra well in hand, and gave the impression that he had directed these men more often than simply at the rehearsals held for but a few days prior to the concerts. The playing of the orchestra was by no means faultless, and on occasions have been serious mishaps.

SECOND CONCERT, AFTERNOON, OCTOBER 6.

The New York Symphony Orchestra, with René Pollain as conductor and Estelle Lieblich as soloist, presented an unusually attractive program at this concert, each number being heard for the first time at a Worcester Festival. Mr. Pollain is the assistant conductor of the New York Symphony Orchestra, and directed most of the concerts when that organization toured abroad last year. He is a thoroughly competent leader, conducting with the necessary style and finish for a satisfactory performance. The orchestra therefore was heard to excellent advantage. There was a much larger audience at this concert than was present at the first one. Estelle Lieblich was the soloist, and appreciation for this sterling artist was enthusiastically shown after each of her arias. She selected as her solos

(Continued on page 26.)



JEAN DE RESKE AND MAY PETERSON.

The above photograph of the famous artist and the successful American singer, who coached with him again this summer after an absence of seven years from Europe, was taken especially for the Musical Courier at Royat les Bains, in the Auvergne Mountains, near Vichy, where Mr. and Mrs. de Reske spend their summers. Although Mr. de Reske is seventy-two years old, it is said that he looks no more than fifty-five at the most and that he still possesses his splendid top notes and his voice also retains its magnificent quality. Miss Peterson calls him "the greatest teacher in the world," especially for nuance and voice healing. In his moments of leisure from teaching, the master finds great relaxation in long walks, golfing and watching lively tennis matches. (See story on page 28.)

man" (Forsythe), "Sacrament" (MacDermid) and "On the Road to Mandalay" (Speaks) made the most favorable impression, and it was a genuine delight to hear his musical rendition and beautiful diction. Harry M. Gilbert's artistic accompaniments contributed no little keen enjoyment. Rev. Gustave Papperman closed the program with an outline of the purpose and aim of the festival.

TUESDAY MORNING.

The first hearing of the young prize contestants took place the morning of October 4, only four vocalists appeared. (Continued on page 8.)

Change in San Carlo Schedule

Next Saturday's matinee and night performances of the San Carlo Grand Opera Company at the Manhattan Opera House are rearranged. In the afternoon "Haensel and Gretel" will be repeated, coupled with "Pagliacci." Saturday night "La Gioconda" will be repeated.

Schubert—His Life and Works

BY WALDEMAR RIECK

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IT is almost one hundred and twenty-five years since the celebrated song composer, Franz Peter Schubert, was born on January 31, 1797, in an unpretentious house in the Lichtenthal district of Vienna. The house, which in Schubert's time was known as No. 72 Himmelfahrtgrund (Gate of Heaven), is now known as No. 54 Nussdorferstrasse.

It was he who raised ballad music to one of the highest branches of vocal composition, and did for songs what Handel, Mozart and Beethoven did for oratorio, opera and symphony. He was the creator of the modern concert song. Who does not know him, this master of song! Schubert! It was Liszt who said of him:

"Schubert, the musician, was the most poetic that ever lived."

His father, Franz Schubert, who from 1786-1830 was a schoolmaster in the Wiener Vorstadt Lichtenthal, was first married (about 1783) to Elisabeth Fitz, who was three years his senior. She came from Silesia, and prior to their marriage had been a cook in Vienna. Of fourteen children by this first marriage, of whom only five survived, Franz Peter was the thirteenth. A year after his first wife's death, in 1812, the elder Schubert married Ann Klagenböck, the daughter of a Viennese artisan. Of five children born of this marriage, four survived.

MUSICAL EDUCATION.

When Schubert was five, he was taught the first rudiments of music by his father, who sent him to school when he was six, where he was always one of the first in the class. Preliminary instruction on the violin was also given him by his father when he was eight years old. It was not long before he was able to play a part in simple duets. In 1804 he was placed under Michael Holzer, the choirmaster in Lichtenthal, who besides singing lessons gave him instruction in violin, piano and organ playing and thorough-bass. Holzer, pleased and interested with his pupil's musical gifts, secured his entrance to the Imperial School at Vienna, known as the "Convict," which he entered in October, 1808, and from which he passed into the choir of the Emperor's Chapel in 1811.

At the school Josef Freiherr von Spaun (1788-1865), who was nine years Schubert's senior, became one of his greatest and best friends. When Schubert, who was then only eleven years old, told Spaun that he had composed some music and liked to do it, but sometimes lacked the necessary manuscript paper, the latter saw to it that he was never without it, and for the generosity which Spaun showed to Schubert throughout the latter's life he is not to be forgotten.

In the school there was a small orchestra, composed of the students, which almost every day performed the symphonies of Handel, Mozart and Beethoven. Schubert wrote his first works for these concerts, one of which was given each week at the school. Here he studied piano and violin and his proficiency in the latter gave him the leadership of the chapel band at the rehearsals, during the absence of the chief violinist. Anton Ruzicka taught Schubert harmony and Antonio Salieri gave him lessons in singing and composition. A fantasia for four hands, his first composition for the piano, was written in April, 1810. This is not known as the "Corpse Fantasia," as has sometimes wrongly been stated. The latter is a setting of Schiller's song of that title. His first song, "Lament of Hagar," was written on March 30, 1811.

When his beautiful soprano voice changed in 1813, Schubert left school and returned home. In order to avoid military service he became assistant schoolmaster in his father's school, which post of drudgery he held for three years. "Des Teufels Lustschloss," a fairy opera in three acts, text by August von Kotzebue, was begun in this year. This was the first result of his study of operatic scores, which he began after hearing Josef Weigl's "Waisenhaus" on December 12, 1810.

HIS FIRST OPERA.

In 1814 he composed his mass in F, and the fairy opera "Des Teufels Lustschloss" was finished at the end of October of this year. There were two versions of this opera. Unfortunately, only the original score exists, for the rearrangement, which was the version Salieri (who had told Schubert that he was competent to attempt an opera) had seen and was astonished with, was destroyed by Josef Hüttenbrenner's servants, who used it to light a fire with. Schubert had given the score to Hüttenbrenner in payment of a debt some time after he made his acquaintance in 1817.

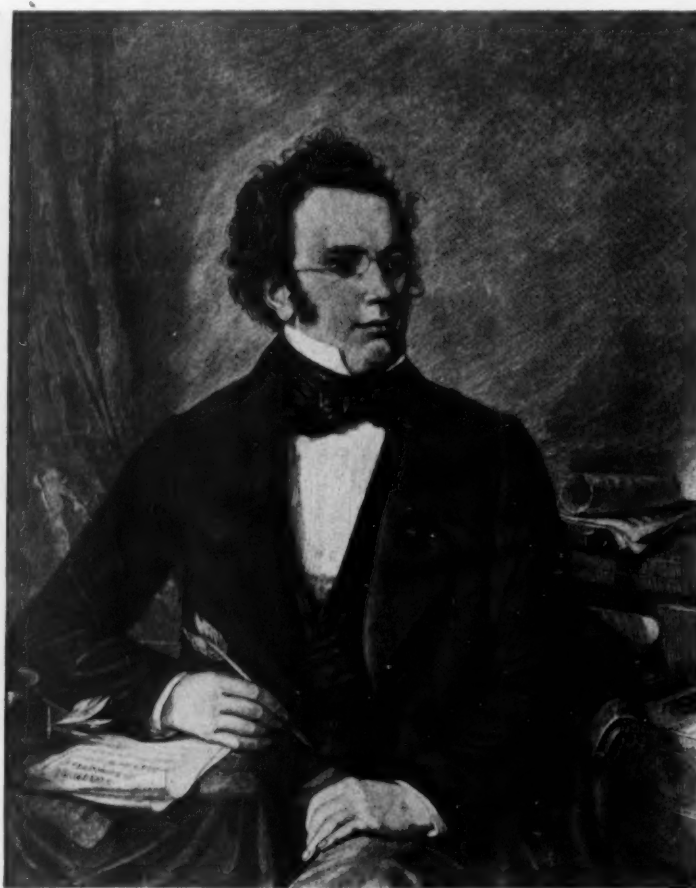
The most productive year in the composer's life was 1815. How stupendous his rapidity of thought and writing was may be seen by the fact that he composed one hundred and forty-four songs in this year, some of which rank among his best. Some of the ballads are: "Minona," "Emma und Adewold" and "Die Nonne." Among the poets whose ballads he set to music were Goethe, Schiller, Körner and Ossian. Other compositions are the mass in G, vocal compositions for mixed voices, sonatas and symphonies in B and D. Of the two symphonies, one was only performed in part and the other not at all.

Seven operas or operettas also bear witness to his prolific talent. They are: "Die vierjährige Posten," an operetta, text by Karl Theodor Körner (1791-1813), finished May 13; "Fernando," a one act operetta, text by Albert

Stadler, written between July 3 and 9, and "Claudine von Villa Bella," a three act opera, text by Goethe, written between July 26 and August 5. All but the first act of this opera have been lost. "Die beiden Freunde von Salamanca," a two act opera, text by Johann Mayrhofer (1787-1836), written in six weeks between November 18 and December 31, was the first libretto of Mayrhofer's which Schubert set to music. Their acquaintance dates from the day the poet heard for the first time his poem "Am See," which the composer had set to music. Of "Der Spiegelritter," a three act operetta, text by August von Kotzebue, only a fragment of the first act exists. "Der Minnesänger," an operetta, text probably by Kotzebue, was lost. "Adrast," text by Mayrhofer, the words of which have been lost and only a fragment of the music surviving, complete the list of operatic works for this year.

"THE ERL KING."

"The Erl King," written when the composer was eighteen years old, is placed between the end of 1815 and the beginning of 1816. It was the one hundred and seventy-eighth song which he had composed, and is considered by many to be the most wonderful of all his songs. There



FRANZ SCHUBERT

(From the portrait by Wilhelm August Rieder (1796-1880) painted in 1825)

have been no less than thirty-nine settings of Goethe's "Erl King" by different composers, but Schubert's is the most famous and best known. One day upon entering Schubert's room Spaun found the composer, who had been reading Goethe's "Erl King" walking back and forth, book in hand, then sitting down to write his idea very rapidly. The ballad was sung that same evening at the "Convict." The triplets were afterwards substituted for what had in the original accompaniment been eighth notes in double rhythm.

Goethe, whom he liked and many of whose poems he set to music, ignored him, never showing any appreciation for the composer's settings of his poems while Schubert was living. It remained for Mme. Schroeder-Devrient in 1830, two years after Schubert's death, to sing "The Erl King" for Goethe, who, upon hearing the marvelous setting, kissed the prima donna's cheek and exclaimed: "Thank you a thousand times for this grand artistic achievement. I heard this song once before when I did not like it at all; but when sung in your way it becomes a true picture."

The year 1816 was also a very prolific year. He composed one hundred and ten songs, some part songs, the mass in C, the second "Stabat Mater," the symphonies in B and C, a cantata for Salieri's fiftieth anniversary in the service of the Austrian Emperor, written in June; the Jubilee cantata, the Prometheus cantata, a cantata composed in honor of Josef Spondon, chief inspector of schools, and also a cantata for his father's birthday. He made an attempt to finish "Die Burgschaft," an opera in three acts, the libretto said to be the work of some law student after Schiller. However only two acts were ever completed.

MEETS FRANZ VON SCHÖBER.

In this year he applied for a position as music teacher at Laibach, but his recommendations, from Salieri and Spondon, failed to give him the position. It was in Franz

von Schober (1796-1882), a student at the University of Vienna, that Schubert found a good friend. Schober had previously become acquainted with some of Schubert's songs while on a visit to the Spaun family at Linz in 1813. The songs had made such an impression on him that, upon coming to Vienna, he looked up the composer in order to make his acquaintance. Schober took it upon himself in order to fulfill the composer's destiny to have the latter live with him. After receiving Schober's mother's and Schubert's father's consent, Schubert took up his residence with Schober in the Landskronergasse. It was under Schober's roof that the greater part of the composer's latter years were spent. Schober supplied Schubert with poems and surrounded him with a circle of friends who esteemed him.

SCHUBERT MEETS VOGEL.

In 1817 Schober made Schubert acquainted with Johann Michael Vogl (1768-1840), a well known opera singer, who saw the great value in Schubert's songs and helped to guide him in his choice of poems. His appreciation and execution of Schubert's songs led to great admiration for the composer and singer. Schubert made frequent visits to Vogl's home, on which occasions he composed or went through his songs with his new artistic friend and patron. Schubert also made the acquaintance of the brothers, Alselm and Josef Hüttenbrenner, in this year.

MUSIC TEACHER OF THE ESTERHAZYS.

In the summer of 1818 he accepted the offer as music teacher in the family of Count Esterhazy at Zélesz. He became the favorite of the family and passed the winter with them, and accompanied them to their estate in Hungary. Caroline, the Count's youngest daughter, was a favorite with the composer. It is to her that his beautiful fantasia in F minor, which was published after his death, was dedicated. Carl Freiherr von Schönstein, who was known as a Schubert singer only second to Vogl, was one of those Schubert used to meet in the musical circle which met at the Esterhazys. "Die schöne Müllerin" ("The Beautiful Miller Maid") cycle was dedicated to him. His popularity in Viennese society enabled him to introduce into the higher circles Schubert's lovely songs. The song "Die Forelle" and many others were written in this year.

FIRST TRIP TO UPPER AUSTRIA.

The year 1819 passed with his first visit to Upper Austria, with a short stay at Linz, Salzburg and Steyr. The trip was made with Vogl, and during August, while they were at Steyr, Schubert wrote a cantata in honor of Vogl's birthday. At the beginning of this year, on February 28, one of his songs, "Schäfers Klagelied," was sung for the first time in public by the tenor Franz Jäger at a concert in Vienna, and again on April 12 at a concert given by the violinist Jaell. The cantata "Prometheus" was also given at Dr. Ignaz von Sonnleithner's home at Gundelhof, and was to have been given at the Augarten in Vienna in 1820, but the unsatisfactory rehearsals led Schubert to withdraw the score, and it was therefore not performed. During this and until the next year Schubert shared a room with Mayrhofer at the home of the widow Sansouci at No. 420 in the Wipplingerstrasse.

PERFORMANCE OF TWO OF HIS OPERAS.

It was Vogl who brought about Schubert's writing the one act operetta "Die Zwillingsbrüder," text by Hoffmann, after the French, for the Kärnthner Theater in Vienna, where it was performed for the first time on June 14, 1820, surviving but six performances. The principal roles were distributed as follows: Frau Betti Vio (Lieschen), Rosenfeld (Anton), Gottlieb (The Mayor), Sebastian Mayer (The Steward). Although first given in 1820, the opera was probably begun in 1818, for the original score is dated as finished January 19, 1819.

A few months later Schubert appeared with a more important melodramatic work, "Die Zauberharfe," an opera in three acts, text by Hofmann. It was written in two weeks. Performed with moderate success on August 19, 1820, it disappeared from the repertory after several performances. Many songs, canzonets, the fantasia in C and dance music were written in this year. The oratorio "Lazarus" or "Feast of the Resurrection," an Easter cantata, composed in this year, was not given until March 27, 1863, in Vienna. Another opera, "Sakuntala," text after the Indian drama, "Ringer-Caculata," of Kalidasa, was begun in this year, but, according to Josef Hüttenbrenner, the suggestions of some friends who did not like the poem in its libretto form caused Schubert to refrain from finishing the work.

"THE ERL KING" SUNG IN PUBLIC.

In 1821 we find Schubert again residing with Schober. On January 25 of this year Gymnich sang "The Erl King," for the first time in public at an entertainment of the Musikverein ("Zum rothen Apfel") and was well received. The song was published the following month. On March 7 Vogl sang the song at a concert at the Kärnthner Theater, where two other Schubert compositions were given, "Das Dörfchen" and "Gesang der Geister über den Wassern." "The Erl King," which met with a storm of applause, now had a speedy sale, as did the other two compositions. Again, probably through Vogl, the directors of the opera commissioned Schubert to write two additional numbers for Herold's "La Clochette," which was given for



FRANZ SCHUBERT ACCOMPANYING JOHANN
MICHAEL VOGL
(From a pencil sketch by Moritz von Schwind
1804-1871).

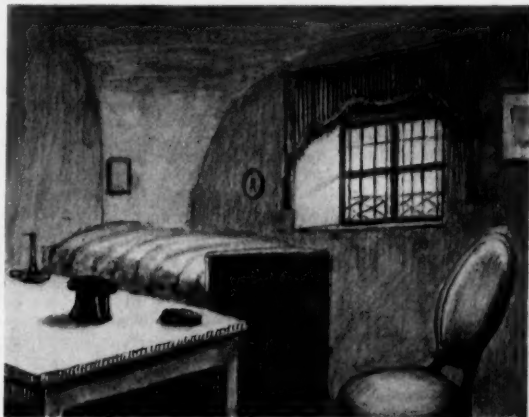
the first time June 20 of that year. However, they added nothing to Schubert's fame. The autumn was passed by Schubert and Schöber at Ochsenburg. Here Schubert finished the first two acts of the three act opera, "Alfonso und Estrella," the text of which was written by Schöber. The symphony in E and more dance music was written in this year.

On February 27, 1822, this hastily conceived opera, "Alfonso und Estrella," was finished. It was, however, never performed until June 24, 1854, when it was given under Liszt's direction at Weimar as a festival performance on the Grand Duke's birthday, with Frau Milde (Troila), Liebert (Alfonso), Mayrhofer (Adolfo) and Frau Milde (Estrella), but the success was not remarkable. Since its simplification and curtailment by Johann Fuchs, who brought out the opera in Carlsruhe in March, 1881, it has been performed numerous times with success. It was published in 1882.

Schubert was a candidate for the organist's post at the Chapel Royal in this year, but was unsuccessful. Some other musical works were the song "Frühlingsglaube," the mass in A, the eighth symphony in B minor, written for the Musikverein at Graz, but as it was given to them in an unfinished form and never completed, it is known as the Unfinished Symphony.

VISIT TO BEETHOVEN.

Schubert's "Variations on a French Air," published in this year by Diabelli and dedicated to the great Beethoven, made him acquainted with Beethoven, for Diabelli took him to Beethoven's house to present the composition in person. A question to Schubert by Beethoven about some daring innovation of style in the composition caused the much confused Schubert to make a foolish reply, upon which he



fled to the street, only then realizing what he should have said, and so chagrined that he did not go back. Before his death Beethoven looked over some of Schubert's songs, which Schindler had brought to him, and remarked, "Truly there must be a divine spark in this Schubert." At Beethoven's funeral Schubert was one of the torch bearers. Schubert's love for Beethoven was such that he asked to be buried in the Währinger Cemetery near Beethoven, a wish which was carried out. In 1863 the Gesellschaft der Musik-Freunde reburied his body in a lead coffin, and on September 23, 1888, the body was transferred to the Central Cemetery of Vienna at Simmering.

Josef Hüttenbrenner tried this year to bring out Schubert's first opera, "Des Teufels Lustschloß," in its second adaptation, and wrote to the directors of the Josefstadt Theater, to Count Gallenberg in Vienna, to Capellmeister Winter at Munich, and to Director Holbein in Prague. The provisos, however, for giving the opera were such that his plan fell through.

MÖDLING AND THE "MILLER MAID" CYCLE.

Gustav Charpentier has called his celebrated opera "Louise" a romance; so also may we call Schubert's song

cycle of "Die schöne Müllerin" ("The Beautiful Miller Maid") a romance in song. It is the romance of a young miller, and although close analysis shows it to be only a short tale of fiction, nevertheless it has everything to make it a real story. In this cycle Schubert shows his love, feeling and understanding of nature, for in the music can be heard the rippling brook and the flowers talking. All this adds to the charm of the cycle. The cycle of twenty poems by Wilhelm Müller (1794-1827) was composed partly in 1823



in Mödling, near Vienna, where he had a room in Höldrich's mill, and part of them in the hospital, within a week's time. The first seven songs were composed in one night. The young miller's courtship is presented in the first ten songs, his successful wooing in the eleventh, but the entrance of the hunter in the fourteenth gives rise to the young miller's question, "What seeks then the hunter?" and his former joyousness is supplanted by distrust and the suspicion that the maid is lost to him, whereupon he drowns himself and his sorrows in the brook, which sings his lullaby in the twentieth and last of this charming cycle. It is surprising that singers have not taken more notice of this cycle as a cycle. Most of the time singers have chosen such pearls as "Wohin?", "Ungeduld" and "Trock'ne Blumen." Once in a while a great singer will, or is allowed to sing the whole cycle, but this is very seldom, for it takes a singer with great interpretative powers to render them as they should be.

WEBER AND SCHUBERT.

In the fall of this year Weber's opera "Euryanthe" was performed in Vienna and conducted by the composer himself. Schubert upon hearing the opera made the remark, which found its way back to Weber, that he found this new opera to be lacking in freshness and originality of melody, and was quite inferior to "Der Freischütz." Weber made the quick reply, "The dunce had better learn to do something himself before he presumes to sit in judgment on me." Upon this being brought to the ears of Schubert, the latter with his thirteenth opera, "Alfonso und Estrella," under his arm, called upon the founder of the German school of opera, who, upon looking over the score, remarked, "You know, it is customary for people to drown the



AT HÖLDRICH'S MILL

in Mödling near Vienna. (Above) Schubert's room, where part of "Die Schöne Müllerin" cycle was written; (left) an exterior view

first puppies and the first operas!" not knowing that Schubert had already written many. Weber, it must be remembered, was in declining health at this time and his remarks must not be taken seriously, for the two composers' relations seem to have always been friendly and Weber admired the puppy opera, as he had termed it, as may be seen in the fact that he afterwards tried unsuccessfully to have it performed in Dresden. "Fierabras," an opera, text by Josef Kupelwieser, was completed in October of this year, but

owing to the inferiority of the libretto it was rejected and the opera never performed.

"ROSAMUNDE."

It was Josef Kupelwieser, brother of the painter, Leopold Kupelwieser, and the author of the ill-fated "Fierabras," who was instrumental in having Schubert write the choruses for a drama, "Rosamunde," written by Helmina Chezy, the librettist of Weber's "Euryanthe." It was given for a benefit for the beautiful Viennese actress, Fräulein M.

Neumann, for whom Kupelwieser had a tender passion, on December 20, 1823, at the Imperial Theater an der Wien. After the second performance the score was tied up and put away.

It remained for Sir George Grove and Sir Arthur Sullivan, who made a trip to Vienna in 1867 to recover Schubert's precious works, to discover "Rosamunde" in this condition while rummaging through the Schubert collection in Dr. Schneider's cupboard. With this, and what they had previously found, they felt their mission fulfilled. On the day of their discovery, two Englishmen, assisted by C. F. Pohl, began and finished copying the score of "Rosamunde" by 2 o'clock the next morning.

The musical works of 1824 were chiefly for piano, some of which are: Offertorium,



SCHUBERT'S BIRTHPLACE

in the Lichtenthal district of Vienna. (Above) View from the court (after a watercolor by Franz Reinhold); (left) an interior view

an octet for strings and wood, a string quartet in A minor, two sonatas for four hands, an overture for four hands, a sonata for cello and piano, a duet for pianoforte and flute, the song "Der Gondelfahrer," and a great amount of dance music. While at the Esterhays' country home at Zelész, where he spent the summer to recover his health, Schubert wrote the piano duet, "Divertissement à l'Hongroise," formed upon Hungarian airs, one of which the kitchen maid was singing one day when Schubert and Schönstein returned from a walk. In July, Schubert's brother Ferdinand sent him a new opera book, "Der Kurze Mantel," with which he never did anything. One morning in September, while at breakfast, Countess Esterhazy gave Schubert a copy of De la Motte Foqué's prayer, "Du Urquell," and suggested his setting it to music. Ten hours later it was finished, and in the evening it was tried over.

"THE DOMESTIC WAR."

"The Domestic War" ("Der häusliche Krieg"), according to Bauernfeld, Josef Hüttenbrenner and Schubert's own memorandum book (with the following notice for the year 1824: "Der häusliche Krieg" written at my father's house, reviewed and passed for presentation at the Royal Opera House"), makes this opera also one of this year's musical works. The original title, "Die Verschworenen" ("The Conspirators") was in later years changed to the less threatening title "Der häusliche Krieg." The plot of this one act operetta, text by Ignaz Friedrich Castelli (1781-1854), which consists of eleven numbers of different varieties with spoken dialogue, though very simple, is, however, amusing.

The first time the opera was performed was in Vienna, on March 1, 1861, at a concert of the Musikverein. It was (Continued on page 14.)



FRANZ SCHUBERT

(After the lithograph by Joseph Teltacher, made in 1828.)

NATIONAL AMERICAN MUSIC FESTIVAL

(Continued from page 5.)

pearing. They were judged on tone quality, diction, interpretation, personality and stage presence. Too little attention has been given by teachers to this valuable opportunity for their pupils, as the small number of contestants would signify.

TUESDAY AFTERNOON.

Organist Harry W. Stratton of the First Church of Christ, Scientist, gave an enjoyable twenty-minute recital, playing a concert overture in A (Maitland), and a suite in

miniature (De Lamarter). Kathryn Meisle's pure contralto voice, winning personality, excellent diction and artistic conception of her songs immediately won her audience, the favorites being "Yasmin" (Tom Dobson), "Bow-legged Boy" (Burgin), and "Lazy Song" (Lawson). Mildred Dilling's beautiful tone and excellent technic were invaluable in overcoming the handicap due to the absence of compositions for harp by Americans. MacDowell's "Song" from "Sea Pieces," "Danse Orientale" (Harriet Cady), and two sketches for the harp by Miss Dilling were charmingly and gracefully performed. Grace Wagner has a full voice of high range, and her enunciation is good. She sang a group of two songs, "I heard a Cry" (Fisher), "Song of the Open" (La Forge), and a request encore, "By the Waters of Minnetonka" (Lieurance). Francis Moore contributed his usual well balanced accompaniments.

TUESDAY EVENING.

Tuesday evening proved to be an artistic treat difficult to surpass. The Guido Chorus of Buffalo, under Seth Clark's able direction, added to their laurels in their excellent singing of eight numbers, with Dewitt Garretson at the organ, and Christie Williams at the piano. "The Dawn" (William Hammond), "The Crusaders" (MacDowell), and two Dudley Buck selections were fine examples of their finished, refined style. Paul Althouse of the Metropolitan Opera is not a stranger to Buffalo, and he was warmly welcomed. His beautiful voice and impressive personality, combined with his unusual temperament, give him the power to "put it across" as only the chosen, God-given artist can, whether it be a simple "Top of the Mornin'" (Mania-Zucca), or the stirring Geoffrey O'Hara's "Living God." The latter was played by the composer, the audience insisting upon his sharing the applause. In Cyrena Van Gordon of the Chicago Opera we found an unusually handsome personality, endowed with a rich contralto voice full of warmth and color, and with art that conceals art. After her song, "Sweetest Flower that Blows" (Ilgenfritz), she was most appropriately presented with a large bouquet of roses. Henry Hadley's "Doushka," "Invocation" (Spross), and "Minor and Major" (Spross), displayed her luscious voice and excellent interpretative powers. The National Festival Trio, formed recently at the suggestion of A. A. Van de Mark for an American trio, presented youthful artists in Ruth Kemper, violinist; Lucille Orell, cellist; and Katherine Eyman, pianist. They immediately gained favor by their excellent work in an A major trio by Cadman. The Festival Trio took the place of the Zoellner Quartet, which was unable to leave the Pacific Coast.

WEDNESDAY MORNING.

Wednesday morning only two of the prize winning contestants appeared: Marian Barker, soprano, and Margaret Ferguson, pianist. There followed a "nonsense hour," highly enjoyed by both participants and audience.

WEDNESDAY AFTERNOON.

The organist for the afternoon recital was Dewitt C. Garretson, choir director and organist of St. Paul's Episcopal Cathedral. The Franck-James "Meditation" was unusually beautiful. Maude Lewis, of Chicago, a young soprano teacher with pleasing voice and true pitch, sang two groups of songs with encores.

Delphine March, whose rich voice and abundant temperament delighted her hearers, became an immediate favorite in her well chosen songs, her hearers being loth to let her go even at the close of numberless encores. "In the Wood of Finvara" (H. T. Burleigh), "Awake, It Is the Day" (Cecil Burleigh), "Japanese Death Song" (Earl Sharp), Di Nigero's well known "My Love Is a Muleteer" and "Come Love Me" (Vanderpool) won the most favor.

Albert Vertchamp was happy in his choice of unusual poetic violin numbers, played with good tone and fine interpretation. Where all were so enjoyable it is difficult to discriminate; but his own composition, "Hebraique," stood out as unique and oriental. Mme. Sturkow-Ryder's art is too well known to need an introduction, although this was her first performance locally. It is regrettable that the rules

of the festival exclude pianists from the evening performances because of the choruses taking the major part of the time, but we shall hope to welcome Mme. Sturkow-Ryder, of Chicago next year in recital for one of our large music clubs. Her personality as pianist and composer, and the illuminating biographical bits in way of explanation of her numbers, are most charming.

WEDNESDAY EVENING.

Wednesday evening was a big night in many respects. First and foremost stood the Buffalo Orpheus, under the capable direction of John Lund, with string orchestra and the great artist, George Hamlin, whose voice and name are well known all over the world. He never sang better and the large audience, quick to recognize a master singer, was enthused to the greatest degree. Seldom does one hear such an artist! It was a matter of personal choice whether the appealing negro spirituals of H. T. Burleigh or the Branscombe song, "At the Postern Gate," or Campbell-Tipton's "The Crying of Water," or the song of Mrs. H. H. A. Beach, "Ah! Love But a Day," were the most beautiful. Emma Roberts, contralto, has a voice of wide range combined with the intellectuality to interpret the songs of various moods. Her mention of the poets (Longfellow, Howells, Whitman and Riley) in combination with the composers of her songs was an unusual (and regrettably uncommon) occurrence. In Ralph Leo, baritone, of Chicago, we found a young man of handsome stage presence, and an abundance of temperament with personal magnetism, which was especially noticeable in Sidney Homer's "How's My Boy." He also gave a delightful interpretation of his father's songs, "Silence Is Golden" and "Mia Carlotta." Ralph Leo sang Mary Howard's (Buffalo composer) inimitable "Liza Jane" as an encore to his first group of songs. Harry Gilbert and Francis Moore supplied their ever beautiful accompaniments. This artistic program was closed with an especially beautiful number, "Spring Morning," by our own John Lund, especially composed for this occasion. The incidental solo was sung by Edna Luse, who has been studying with George Hamlin recently, the chorus and orchestra accompanying, with William Gomph at the piano. Mr. Lund's programs are always well built, and his orchestrations invariably beautiful.

THURSDAY MORNING.

Thursday morning there were seven young contestants, the Buffalo pianist, Florence Shearer, and a young man from Rochester, Lois Dunbar, making especially favorable impressions. Little Anna Joseffer, violinist, was also a favorite.

First honors were easily won by Edna Zahm, lyric soprano, of Buffalo, an unusually promising young pupil of Harriet Welch Spire (one of our best known vocal teachers, pupil of Edward R. Meyer, of Buffalo, and Edmund Meyer, of New York). Her unmistakable natural gifts of dramatic intensity, excellent diction, good stage presence and vocal equipment make her one of the most promising of the real artists of the future. She received first prize, \$100. Ruth Ashley's talented pupil, Ruth Koehler, of Buffalo, has a naturally beautiful voice, which, under the able instruction of her teacher, will surely develop her into a worth while singer, for she won second place in the opinion of musicians attending the morning sessions.

THURSDAY AFTERNOON.

The afternoon soloists were the National Festival Trio (the three charming young women who have so graciously and capably filled the Zoellners' place in the programs). Lawrence Montague, organist and director of North Presbyterian Church and well known composer, and Mina Hager, contralto, with Francis Moore presiding at the piano in his usual excellent style.

Lawrence Montague is favorably known both in his excellent work and unfeigned courtesy to all, and requires no introduction. His happy selection of pleasing, worth while compositions easily proclaimed him a favorite, and the audience listened attentively to each number (which has been unusual during the week). Strange that people must talk during these organ recitals! Ruth Kemper, violinist of the trio, gave most admirably a group of selections, among which were her own "Hindu Song" and "Miniature," by Francis Moore, accompanist. Lucille Orell, cellist, plays better than many an older artist, her full warm tone and artistry winning popular favor. Katherine Eyman's piano work has been a source of constant delight, her beautiful tribute to MacDowell in the playing of a number of his gems of musical writing being greatly appreciated by the large audience.

THURSDAY EVENING.

The sterling artists, Idelle Patterson, soprano, and Cecil Fanning, baritone, vied with each other for the honors of the evening. Miss Patterson's beautiful lyric soprano voice, high and of full caliber, combined with unusual musicianship, won her a place among the leading artists of the festival. Her first group of songs, with the genial composer, Hallett Gilbert, at the piano, won instant popular favor, especially lovely being "An Evening Song," "Ah! Love But a Day," and "When Phyllis Danced the Minuet." It was regrettable that John Prindle Scott's manuscript song, "Spring," was lost in transit, as this young composer's beautiful songs are still too little generally known. Her second group, "Song of the Robin Woman" from Cadman's Indian opera, "Shanewis," and the characteristic "Pirate Dreams," by Charles Heuter, with the addition of Huntington Woodman's "Open Secret," completed her numbers. Francis Moore gave admirable support in the accompaniments. Cecil Fanning, baritone, with his father-in-music, H. B. Turpin, gave a recital before the Chromatic Club some years ago, so they were not strangers to their audience, and were accorded a hearty welcome. He excels as an interpretative artist, and is one of the few before the public who give all credit to the text of the song. His beautiful rendition of Sidney Homer's "The Last Leaf," an air from

(Continued on page 30.)

Announcement CARNEGIE HALL Tuesday Aft., November 1st at three o'clock punctually First Recital of FERENC VECSEY The Hungarian Violinist

PROGRAM

Sonata (Devil's Trill) Tartini
Sonata (for violin alone) Bach
Concerto in D minor Vieuxtemps
Nocturne, E flat major Chopin
Russian Airs Wieniawski

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*Excerpts from encomiums accorded JOSEPH SCHWARZ by the Press
of two continents for recent appearances in concert and opera*

EUROPE

A unique pianissimo, which in its gentlest tones sounds positively ethereal, and exhales the shimmer of a transfigured poetry.

BERLIN.

An incomparable illuminating power transcends from his voice.

VIENNA.

His healthy temperamental musicianship, supported by the richest resources of nature, and ennobled by a flawless vocal cultivation, won well-deserved triumph in the deeper spiritual expression of the German masters, as formerly in the popular Italian music.

MUNICH.

AMERICA

Elegance, emotional warmth and beauty of tone.

N. Y. EVENING TELEGRAM.

Rich quality of voice, commendable style and admirable dramatic power.

N. Y. HERALD.

Dramatic and vocally beautiful interpretation, a voice that lends itself to every type of singing.

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An artist, a singer and an actor, he has a genius and a magnetism enslaving.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

PRIZES.

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

The Chicago Association of Commerce offers a prize of \$100 for the best words and another \$100 for the music for a new Chicago song for the semi-centennial of the Chicago fire. Should anyone write both the winning words and music he will be given both prizes. For further particulars see MUSICAL COURIER for September 22, page 5.

Mana-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes December 1, 1921.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

The California Federation of Music Clubs announces that it will give prizes for the best compositions by California resident composers in two classes as follows: Class 1—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements. Prize \$300. Class 2—State song (words may be obtained from committee). Prize for music, \$50. The competition is only open to composers who are citizens of the United States and have been residents of California for at least one year. The manuscript for the chamber music must be submitted on or before January 1, 1922, but no composition will be accepted earlier than December 1, 1921. All manuscripts must be sent, charges prepaid, to American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in coöperation with the Double Quintet Society of Turin, announces an international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp. An indivisible prize of 5,000 lire will be assigned to the work which proves deserving of it. A second prize of 3,000 lire, to be divided or not according to the judgment of the jury, will be allotted to the work or works which are considered as being the next best after the first one rewarded. The limit for the receipt of manuscripts is fixed for December 21, 1921. Complete details of this competition will be found in the MUSICAL COURIER for August 18, page 20.

Two prizes are offered by the Paderewski Prize Fund. The first is for \$1,000 for the best symphony, and the second for \$500 for the best piece of chamber music, either for strings alone or for piano or other solo instrument or instruments with strings. This contest has been extended to December 31, 1921, in order to allow competitors more time. Manuscripts should be sent to Elizabeth C. Allen, secretary of the Paderewski Fund, at the New England Conservatory of Music, Boston, Mass.

The Royal Philharmonic Academy of Rome offers two prizes for chamber music compositions for Italian composers. The first is for a sonata for violin or cello and piano, the second for two compositions for four solo voices, soprano, contralto, tenor and bass, with piano accompani-

ment. The prize in each case is five hundred lire. Compositions must be received at the Academy on or before December 31, 1921.

Compositions for publication during 1921-22 by the Society for the Publication of American Music will be received at the office of the secretary, William Burnett Tuthill, 185 Madison avenue, New York, until October 15. Only chamber music compositions should be submitted, and preferably for those combinations which include the piano. Piano sonatas also will be received. Manuscripts are to be sent with the actual name of the composer in a sealed envelope and not written on the score. Life membership in the Society for the Publication of American Music is \$100 and annual membership \$5.

SCHOLARSHIPS.

The Chicago Musical College (624 South Michigan Boulevard) offers seventy-three free scholarships, which together with other scholarships awarded are of the value of \$20,000. These are thus divided: Piano department, thirty-seven;

"Miss Peterson has a lovely, clear soprano voice of good quality and range."—*Seattle Star*.



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vocal department, sixteen; violin department, fourteen; expression department, five; department of dramatic art, one. These prizes entitle the winners to free instruction for a period of one school year of forty weeks. Free scholarships are awarded only to those who are financially unable to undertake their own artistic education. Those interested who are able to pay something for their instruction may apply for a partial scholarship.

The Belgian Conservatory of Music, Ovide Musin, director, offers four scholarships, one for violin, one for singing, and two for piano. The competition will take place at the Conservatory studios, 51 West Seventy-sixth street, New York, October 20, any time after two o'clock. The teachers offering these scholarships are Ovide Musin in the violin department, Leslie Hodgson and Edith Moxom-Gray in the piano department, and Chevalier Eduardo Marzo in the vocal department.

Macbeth Just Escapes Injury

Motoring home from her summer vacation near Shelter Island, L. I., where she had been recuperating after a most strenuous season, Florence Macbeth narrowly escaped death during the storm which swept Long Island on a recent Friday afternoon. Stopping for a supply of gas at a wayside station near Commack as the thunderstorm was just breaking, the driver drew up to the gas pump, unscrewed the cap of the tank and inserted the tube, when a bolt of lightning knocked down the garage man and the chauffeur and slightly shocked Miss Macbeth and also her mother, who was with her. Only the fact that the gas pump was well

earthed, thus attracting the bolt from the car, saved the lives of the whole party. Neither of the two men was severely hurt and the chauffeur was able to proceed on the homeward journey. After a couple of days' rest Miss Macbeth felt none the worse for her unpleasant experience, although, as she says: "Next time there's a thunderstorm I will not stop for gas, even if I haven't a drop."

Mme. Lindh Reopens New York Studio

Marcella Lindh, indorsed by Eugen Hubay as an authority on vocal culture, sends a list of her professional and amateur pupils whom she taught abroad. She also sends an interesting program of charity performances given by her with her scholars under the auspices of the Archduchess Auguste at the Urania Theater in Budapest. Among her professional students are Gita Lénart, Italy; Ada Adrienne, Budapest; Juliette Gautier, Canada; Mme. Valerie Thoman, Berlin; Ily Varady, Hungary; Mme. Chari de Takach-Laczko, Dresden; Sari de Perczel, Budapest; Elisabeth Wittman-Helsing and Louise Moiret, Vienna, and Elsa Merényi, Bremen. Among amateur pupils participating in the public performances were the Countesses Maria and Rosa Cebrian, Countesses Geza and Ily Csaky, Ilona Chorin, Mlle. de Földvary, Countesses Mamie and Manczie Karatschonyi, Mme. de Karlovsky, Mme. Lovasz de Bassini, Mlle. de Radisch, Mlle. La Taste, Dora Neogrady, Mme. Ferencz Vas, Sarolta von Toth and Irene Kando-Baghy.

During the war Mme. Lindh gave concerts for the benefit and recreation of the wounded soldiers, mainly for those of the American Mission Hospital, which was at the time stationed in Budapest, and of which the Countess Szechenyi, Gladys Vanderbilt and Countess Sigra and Harriot Daly were the patronesses. Eminent artists assisted her at these concerts, such as Eugen Hubay and Maria Jaszej, Hungary's great tragedienne.

Mme. Lindh has reopened her New York studios on Seventy-eighth street and is preparing for a busy winter.

An Appreciation of George Reimherr's Art

The following appreciation of George Reimherr's art appeared in a paper of Martha's Vineyard after one of his recent recitals at Vineyard Haven:

George Reimherr is a conspicuous figure among our younger tenors. An American by birth and training, he has brought to the concert stage a remarkable voice directed by a sensitive intelligence. The average singer is merely a recording instrument; Mr. Reimherr goes farther, and by adding to a natural virtuosity, a knowledge of the harmonic methods of the modern song-writers, he makes each performance an unusual achievement. The syllabic purity of his diction is unescapable; his voice is large, qualitatively fine, and always under full control. He can render, on one hand, an old English lyric without breaking its melodic strength by sentimental phrasing; and on the other he can sing the contemporary Russians with an intensity that is never cheapened by melodramatic emphasis.

Besides the athletic vigor of his personality he exhibits an impassioned regard for his work that inspires conviction from the first note. The diversity of his programs is exceptional; his recitals are designed not only to satisfy the aesthetic judgments of the critical ear, but also to meet the less technical demands of the general public. His interpretations range from the decorative chants of the early Italians to the practically unknown folk-patterns of the Japanese, from the classical German Lieder to the ultra-modern French.

Mr. Reimherr presents the fresh appeal of the new music and the undying beauty of the old. Fortunately he has a large and evergrowing following which his beautiful voice and art deserve.

Lord Byng to Attend Pavlova Performance

When Anna Pavlova makes her initial appearance of this season at the Auditorium Theater in Quebec on Saturday night, October 15, His Excellency Sir Julian Byng, the Governor General of Canada, and his official staff will be among those present, according to a telegram received by S. Hurok, Pavlova's American manager. The famous Russian dancer's coming to Canada this year is by invitation of a number of men prominent in Dominion and municipal governments, who arranged for semi-official coöperation with her engagement because of her seven years' absence from Quebec, Montreal and Ottawa. After visits to those cities Mlle. Pavlova will come with her Ballet Russe to the United States and on October 31 will begin an engagement of two weeks at the Manhattan Opera House, New York. Following this metropolitan series she will start on a tour to the Pacific Coast and back.

Stopak's New York Recital October 16

Among the most interesting recitals of the first part of the season will be that of Josef Stopak, violinist, at Carnegie Hall, Sunday afternoon, October 16. Last season Mr. Stopak made his debut recital at the same hall on the corresponding date; this year he is to give his first recital of the season there again, followed by another in January. His program for his first recital of the season will be an exceptionally interesting one.

Millie Ryan Ends Vacation

Millie Ryan, New York vocal teacher, who has spent her vacation with friends in the West, has returned to New York and reopened her studios at 1730 Broadway, where a large number of pupils awaited her.



CHEV. ASTOLFO PESCIA

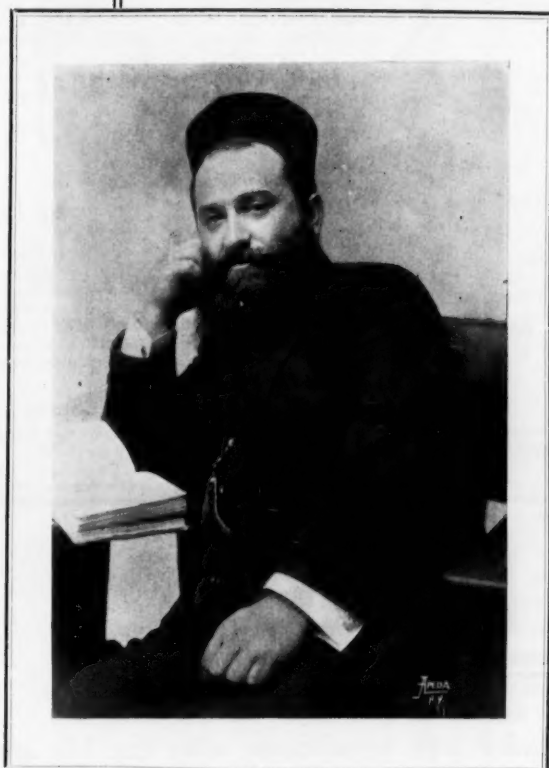
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Unparalleled Press Criticisms:

"Rosenblatt turns handsprings of coloratura that *Galli-Curci* or *Barrientos* might well envy."—*N. Y. Tribune*.

"To hear him sing Jewish folk songs is like hearing *McCormack* sing 'Macushla.'"
—*Morning Telegraph*.

"In his operatic airs there was more than a suggestion of *Caruso*."—*New York Times*.

"Such a display of florid execution has not been heard here since *Edmont Clement*."
—*N. Y. Evening Globe*.

"His trill brought one back to *Melba*."—*Tribune*.

"His strict adherence to pitch, in long, unaccompanied passages, was surprising."—*New York American*.

"His voice created surprise and enthusiasm."—*Evening Mail*.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

MUSIC AS AN AID TO GENERAL STUDY

How the Application of the Song Method to the Study of History Can Awaken Interest and Enliven the Subject

In a recent newspaper comment it was stated that Prof. Samuel Morrison, History Department, of Harvard University, had informed his students that commencing with the fall term of 1921 it would be necessary for them to sing during all their history lessons. It is his impression and conviction that at least the early part of American history is taught better and is more forcibly impressed by the use of songs which cheered the American colonists during the War of the Revolution and subsequently worked for the creating of national spirit.

Forgive us if we repeat, "I told you so," but without undue modesty we flatter ourselves to the extent of telling the good professor that for many years the public schools of New York City have used this method, not only for history, but also for English, mathematics, geography and allied subjects.

School boys are not as a rule very enthusiastic about the so-called art songs, particularly those which have to do with sentiment or nature. It is all very well to chant about the beauties of the modest violet, but music becomes a real live subject when it has to do with important and virile events in the life of every normal child. Some years ago we were called upon to prepare a short program for Boys' Week in schools and we modestly offered the following as a suggestion:

THIRTY MINUTE SONG PROGRAM
FOR
BOYS' WEEK IN SCHOOLS
A SONG HISTORY OF THE DEVELOPMENT OF THE
UNITED STATES.
(The episode preceding each song to be read by
a student.)

EPISODE I—

Three hundred years ago a band of sturdy, God-fearing, law-abiding, liberty-loving people sailed from England to the shores of a new country to found a home where they could live at peace with God and man. Their coming made possible the great United States of America.

Sing the following stanzas to the tune of Duke Street:

O God, beneath Thy guiding hand,
Our exiled fathers crossed the sea,
And when they trod the wintry strand,
With prayer and psalm they worshipped Thee.
Laws, freedom, truth, and faith in God
Came with those exiles o'er the waves,

And where their pilgrim feet have trod,
The God they trusted guards their graves.

EPISODE II—

One hundred and fifty years later, the colonies, then under the control of England, made their first declaration of liberty. They chafed under political restraint, and asked for the right to be represented in Parliament. When this was denied they raised the slogan, "No taxation without representation." The English rulers—to ridicule the efforts of the colonists—had a comic song composed which was called "Yankee Doodle." Undaunted by this insult the clever Yankees accepted this tune as a challenge, and in 1776 used the music as a marching song of victory.

Sing "Yankee Doodle."

EPISODE III—

The War of the Revolution established for all nations, for all time, the right of liberty and the pursuit of happiness.

Recite (a) "Paul Revere's Ride"

and sing

(b) "The Concord Hymn."

EPISODE IV—

The United States of America had enjoyed liberty for a short time when the political jealousy of the old mother country was aroused. Failure to reach an equitable settlement precipitated the war of 1812.

(Here tell the story of how "The Star Spangled Banner" was written.)

Sing "The Star Spangled Banner" (first and last verses).

EPISODE V—

Years of peace and construction followed, with little to threaten the life of the nation. In 1861 the question of the right of the Southern States to hold slaves brought on the great Civil War. Thirteen States seceded from the Union. President Lincoln called every able-bodied citizen to "rally 'round the flag."

Sing "Battle Cry of Freedom."

EPISODE VI—

By stroke of pen President Lincoln declared all slaves free men when he signed the "Emancipation Proclamation."

Sing "Battle Hymn of the Republic."

EPISODE VII—

For fifty years our wonderful country grew and developed. Immigrants from all nations came to our shores and enjoyed happiness and prosperity. In 1917 a military nation challenged the peace of the world. The very life of our country was threatened. Once again came the call to arms to crush autocracy.

Sing Barnby's "We March to Victory" or Cohan's "Over There."

Sing Longfellow's "Ship of State" (commencing with "Thou too sail on . . .").

FINAL EPISODE—

Peace again reigns over the world. America turns her great energy to the development of commerce. Let us preach the doctrine that we must be Americans—whole-hearted—first, last and always.

Sing "America the Beautiful" (first and fourth verses).

O beautiful for spacious skies, for amber waves of grain,
For purple mountain majesties above the fruited plain.
America! America! God shed His grace on thee,
And crown thy good with brotherhood, from sea to shining sea.

O beautiful for patriot dream, That sees beyond the years,
Thine alabaster cities gleam, Undimmed by human tears.
America! America! God shed His grace on thee,
And crown thy good with brotherhood, from sea to shining sea.

The above, while simple in itself, can no doubt make a lasting impression upon the child mind. It is this type of instruction which will eventually vitalize the subject and make it possible for superintendents to see the value of proper articulation with other subjects.

In the matter of teaching geography it is now generally recognized that best results are obtained by the use of the motion picture machine or stereopticon views. In this connection the music of all nations can be properly correlated with the industry and social development of a people. Folk songs frequently indicate national characteristics, and while school children ordinarily cannot grasp the full meaning of such music, impressions are made which are very lasting, and it is in this particular that we desire to encourage teachers.

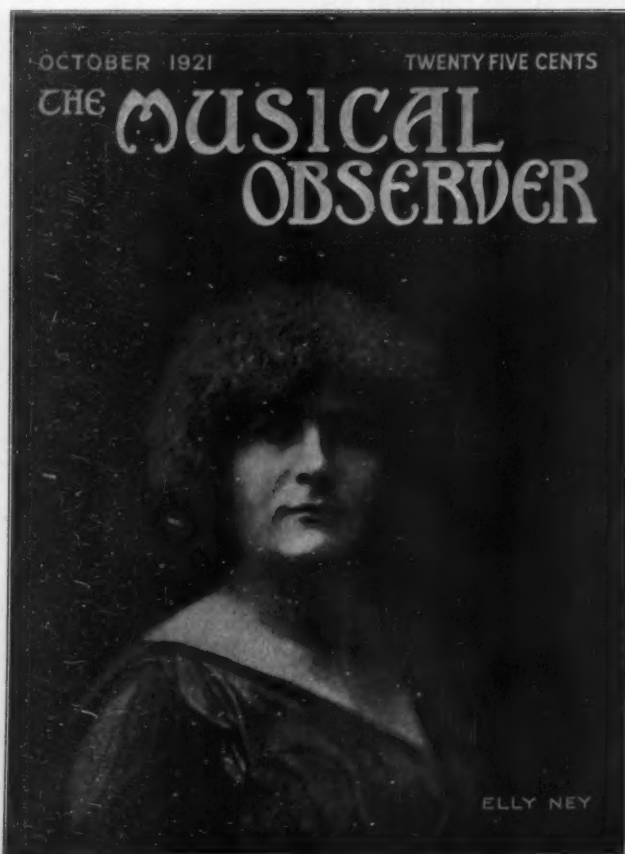
Handel and Haydn Reëngages Patton

Fred Patton has been reëngaged by the historic Boston Handel and Haydn Society for the performances of "The Messiah" on December 18 and 19. This comes as a result of the impression made when he sang the bass solos in "Hora Novissima" with the society last Easter Sunday. At that time Emil Mollenhauer, the distinguished conductor, recognized in Patton's voice the characteristics of an ideal "Messiah" singer, hence the two forthcoming performances.

Three Recitals for London String Quartet

Owing to its extensive bookings, the London String Quartet will give a series of only three New York recitals in Aeolian Hall on November 5, December 5 and March 4.

WARNING



Don't under any conditions miss the big special October Issue of "The Musical Observer," America's fastest growing music monthly with its beautiful art supplement of all the concert artists who will appear here during the coming season.

The big October Issue of "The Musical Observer" will be the largest and the best number we have ever published. Even if you do not subscribe regularly be sure to get this issue, as you will not wish to miss the following two important and timely feature articles by Herbert F. Peyser.

Concert Outlook of the New York Season 1921-22

Partial Forecast and Some Prospects of the New York Opera Season 1921-22

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Lumiere Photo

"LUCCHESI Scores Triumph as Gilda."

—Headline in *New York World*.



Debut of Coloratura Soprano with San Carlo Grand Opera Company Reveals a New "QUEEN of SONG"

Josephine Lucchese, a little convent-bred San Antonio Girl, brought her hearers to their feet last night at the Manhattan Opera House with a coloratura of velvet quality and range rarely heard. As Gilda in "Rigoletto" she carried all before her. Recalls and "Bravos" and flowers brought her again and again before the curtain. The voice, which in its mounting flights is like a silver bell unsullied by tremolo, with almost unconscious breathing, is in its moments of freedom a sheer delight.—*New York World*.

Miss Lucchese was an alluring and girlish heroine. Her voice was delightfully revealed in the "Caro Nome." It is fresh, sweet and flexible. The audience cheered and applauded most enthusiastically following the aria and recalled her several times. Hers was the outstanding success of the evening.—*New York American*.

She was pleasing to look upon and her singing evoked plaudits of the kind customarily associated with the ringing of the welkin.—*New York Herald*.

"Rigoletto" at the Manhattan Opera House last night gave the San Carlo Company a better start than "La Forza del Destino" of the night before, with a special success for Josephine Lucchese, who appeared as Gilda—a success not due so much to her "Caro Nome" as to sustained lyrical voice.—*New York Times*.

Miss Lucchese showed still further improvement in the art of song, combined with greater histrionic ability. Her voice has the freshness of youth. Her technical achievements are of unusual excellence. She will bear watching.—*New York Tribune*.

She sang the coloratura music of the "Caro Nome" aria very prettily. There was a fine E flat at the end of her aria and some exceedingly agreeable tones at lower ranges. She has a sweet personality. In short, she pleases the eye and the ear.—*New York Evening Telegram*.

The audience once more displayed its love of skyscraper notes, going wild over Josephine Lucchese's achievements in this line. It even forced her to repeat some of them at the end of the second act. . . The duets in which the two participated were delightful.—*New York Evening Post*.

Gilda was younger, prettier and more satisfactory from every point of view than we have seen her for some time. Miss Lucchese has many things in her favor aside from the lovely quality of her voice. The duet scene between Rigoletto and Gilda was beautifully done. In fact the audience insisted on having it repeated, and Miss Lucchese was the recipient of many floral tributes after the final curtain on this act. The Manhattan audience liked her and gave every evidence of approval.—*New York Morning Telegraph*.

Available for a limited number of Concert Engagements and for the May Festivals

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Aeolian Hall, New York

Schubert—His Life and Works

(Continued from page 7.)



"THE ERL KING"

(Painted by Carl Rieck in 1917.) (© Carl Rieck.)

given at Frankfurt-am-Main on August 29, 1861. The first performance at the Court Theater in Vienna was on October 19, 1861, with Fräulein Fischer as Isella and Herr Erl as Astolf. It was favorably received but kept its place in the repertory for only a short period. In October, 1862, the opera was given at the principal theaters in Munich and Salzburg. It was printed for the first time in 1862.

GUEST OF THE SPAUNS.

Yearnings for the mountains and blue lakes of Upper Austria brought Schubert to Steyr in 1825, where he met Vogl, who on March 31 of that year had left for that town, which was his birthplace. This was one of the happiest years of the composer's life. Through the beautiful country the two musicians wandered, everywhere meeting friends, who received them with open arms. They made trips to Steyeregg, Gastein, Gmunden and Linz. At the latter place, where they were guests of the mother of his school comrade, Josef Spaun, Schubert wrote a letter to Josef, telling how vexed he was at not finding him at home on his arrival at Linz, for the latter had only shortly before Schubert's arrival been transferred in an official capacity to Galicia, and also how happy he was to be the guest of Spaun's mother.

Moritz von Schwind (1804-1871), who illustrated many of Schubert's songs, one of which is "Schwager Kronos," was the best correspondent of all of the composer's Viennese friends. In one letter, written during Schubert's absence from Vienna, Schwind mentions the song "Der junge Mann" as having just been published and that Schober had spoken to Tieck, who had become Theater-Hofrath in Dresden, about the opera "Alfonso und Estrella," asking Schubert to write where the score was to be found, for Tieck was expecting news of it.

Before returning to Vienna in October of that year, for Vogl had to leave for Italy in search of a remedy for his gout, Schubert received on September 13 a letter from Eduard Bauernfeld, who asked him to share lodgings with himself and Schwind. In reply Schubert said that he would like to consent to the plan, but realizing what would come of such mutual student associations, he would have to let the matter be laid aside until they could hit upon some really feasible plan. The songs "Der junge Mann," "Die Allmacht," and a group of seven songs to Scott's "Lady of the Lake," of which the "Ave Maria" is the best known, were composed in this year.

The position of vice-kapellmeister in the Imperial Hofkapelle at Vienna being open in 1826, Schubert was one of the eight candidates, but by a resolution of the Emperor, Josef Weigl (1766-1846), composer of the opera "Die Schweizer Familie," received the appointment January 22, 1827.

In May, 1826, the painting of Schubert by Wilhelm August Rieder (1796-1880) was finished. It was on Rieder's piano that the composer liked very much to play, for until the closing years of his life Schubert owned only a poor instrument. Rieder, sometimes being very busy, arranged a signal whereby if the shade of a certain window were up Schubert could come up. Always upon turning the corner Schubert would gaze up at that window, and if the shade were down he would retrace his steps, feeling very sad and disappointed.

In this same year he lost another opportunity to become the conductor at the Kärnthnerthor Theater through his refusal to make alterations in the setting of some operatic scenes which had been required of the candidate for the position. How true the story is, one does not know. Some musical works of this year are: Heroic March for four hands, rondo for violin and piano, sonata in G major, string quartets in D and G minor, rondeau brillant, the songs "Richard the Lion Heart," "Was ist Sylvia," "Nur wer die Sehnsucht kennt," "So lasst mich scheinen," "Die Nachtelle," and the first part of the "Winter Journey."

"THE WINTER JOURNEY" CYCLE.

"Die Winterreise" ("The Winter Journey"), a second cycle of songs, was set to music between 1826 and 1827.

The poems, written by Wilhelm Müller, who had written the previous cycle, had been dedicated by the poet to Karl Maria von Weber, who, however, never set them to music. During the last years of his life Schubert was in a melancholy mood, which is reflected in these songs of a sad and weird nature. Some time in this year Schubert invited Spaun to Schober's house to hear this cycle. Schober at first only liked "Der Lindenbaum," but all of Schubert's friends soon became enthusiastic over them all, which Vogl sang incomparably.

According to Bauernfeld, there was an instrumental sketch of an opera, "Der Graf von Gleichen," written about this time. Other opera texts which Schubert had had intentions of setting to music were: "Die Salzbergwerke" text by Graf Maylath, "Die Legende von Unsterberg," and "Der Graf von Glenvalen" of which a libretto was found.

TRIP TO GRATZ.

In the Autumn of 1827 Johann Baptist Jenger, who held an official post in Vienna, and Schubert, with whom he often played duets, paid a visit to the Pachler family in Gratz. In a letter dated May 25, Jenger had notified Pachler that he would be in Gratz in September and would be sure to bring Schubert with him, and also a second friend, Joseph Teltscher. Teltscher was a lithographer and made a lithographic portrait of Schubert in 1828.

Upon his return to Vienna from Gratz, a visit which had somewhat helped his then failing health, he began work on his great symphony in C major. It is Schubert's greatest orchestral work. During his life the composer never heard his work performed, for it was thought impracticable in his day. The society for which he had written it performed it on December 12, 1828, a month after his death, after which it was left to slumber for ten years, when Schumann, visiting Vienna, rediscovered it and sent it to Mendelssohn in Leipzig, where it was given under the latter's direction at the Leipzig Gewandhaus on March 22, 1839, and thereafter took a permanent place in the musical world. Although Dvorak has contended that Schubert's symphonies are his noblest works, the world knows Schubert best for his innumerable songs. Of the nine or ten symphonies (for evidence has been found of a tenth), several, which were written for Schubert's small band of musician friends who practiced in his room in Vienna on Sundays, can scarcely be put in the class of symphonic works. Some other compositions of this year are: a trio in E flat, a mass, a part-song, "Eine altschottische Ballade" and dance music.



THREE MUSICAL GIANTS—BEETHOVEN—MOZART—SCHUBERT

The graves in the Central Cemetery of Vienna at Simmering

LAST WORKS AND DEATH.

Thirteen detached songs were composed in 1828. Besides these Schubert wrote fourteen other songs, which were in no way intended by the composer to form a series but whose sequence he did determine. There is no connection between the poems, for they were written by H. F. L. Rellstab, H. Heine and J. G. Seidl. The title "Schwanengesang" ("Swan Songs") was given them by the publisher. Of these the "Serenade" ("Ständchen") and "Am Meer" are the most popular. Some of his other last compositions are: Symphony in C, "Miriam's War Song," quintet in C, mass in E flat, and sacred compositions.

In September, 1828, Schubert took up his lodgings, with his brother Ferdinand, in a house which had only shortly been finished. The location, which was in the country, would have been favorable to Schubert's health, which through constant and strenuous work had been severely taxed, had not the house been in a damp condition when they took up their abode there. Of his failing health he was probably not fully aware, for his plans for the future were those of a robust man. On November 3 he attended the performance of a requiem which his brother Ferdinand had composed and which was the last music Schubert heard. On the eleventh of this month, in a letter to Schober, he asks for other works of James Fenimore Cooper, some of whose he had been reading, or any other interesting books. On the fourteenth, although some sort of typhus fever had set in, he corrected the proofs of the "Winter Journey." On the seventeenth and eighteenth he was delirious, and on the latter day, when his brother Ferdinand tried to console and assure him that he was in his



"SCHWAGER KRONOS"

(Painted by Moritz von Schwind, a close friend of Schubert (1804-1871) in 1827.)

own home, Schubert could not be persuaded by him for he remarked: "No, it cannot be so, for Beethoven is not here!" His sufferings were such that he died the following day, November 19, 1828. "Here, here is the end," said Schubert, turning his face to the wall. Thus died Schubert, a man of even disposition, hard to ruffle and whose spirits and actions were constantly in harmony, born in poverty, and dying in poverty.

On the day of his funeral four of his songs were issued, and from that day on, for the period of a man's life, appeared an intermittent issue of his works. His successes were small, when one considers that during his life time there was but one public concert where extracts from his works were given. While he lived he was scarcely known outside of Vienna.

Schubert is best known and will continue to be known not through his operas or symphonies, but through his numerous songs, rich in harmony and profound expression, which have variety—sorrow, joy, love and melancholy, for they are not like the cheap ephemeral songs of modern times but have embodied in them the thoughts of a great artist, whose sufferings were many.

Oratorio Society Announces Program

The Oratorio Society of New York announces as its program for the coming season three concerts in Carnegie Hall on the following dates: December 28, February 21 and April 13.

First will be given the "Messiah" by Handel, which will be the ninety-fifth performance by the Oratorio Society; the second concert, an a cappella program with an eminent soloist, and works by Palestrina, Vittoria, J. S. Bach, music of the Russian Church (four novelties), American and British composers; the "St. Matthew Passion" will make up the third concert.

The second concert of the season marks the entry of the Oratorio Society into the field of unaccompanied choral music. The society has sung a cappella choruses before, but has never devoted an entire evening to this branch of choral singing. It will be recalled that the Oratorio Society's singing of the unaccompanied chorus, "Laud ye the name of the Lord" (Rachmaninoff), was one of the great successes of a recent festival. This new departure opens up a broad vista of wonderful music, from Palestrina to the Moderns, and naturally enhances the influence and usefulness of the society.

Charles M. Schwab will again be president of the society, and Albert Stoessel the music director.



FRANZ SCHUBERT

(From the painting by Otto Nowak)

AN APPRECIATION
of the
Minneapolis Symphony Orchestra
and
EMIL OBERHOFFER, Conductor

(Reprinted by courtesy of the Minneapolis Journal)

To the Editor of the Minneapolis Journal:

The sad smile of patient good humor being imposed upon was entirely absent from the faces of the huge audience seated in the municipal auditorium during the concert given last night by the Minneapolis Symphony Orchestra. The first glance at the program had established Emil Oberhoffer in the hearts of Portland music lovers for all time as a man possessing a nice sense of proportion. That glance revealed a kinship! What I am endeavoring to say is this:

For years the various musical organizations who have visited Portland have come to us with the erroneous notion that only such musical pabulum should be given the "wild western persons" as could be easily and painlessly digested by infantile and impoverished intellects. Sort of a sole possessor of a prayerbook among the heathens idea; the solitary lamp shining in the Stygian darkness of the uncouth west; and for this reason they have felt bound to protect our dim and unaccustomed eyes from the bright rays of the newer beauties of modern music, and with the grim "it-hurts-us-more-than-you" air of the back woodshed, have chastised us with the old familiar compositions that have become painfully hackneyed through overuse.

But last night, how different! Mr. Oberhoffer raised his authoritative baton, an expectant hush fell upon us and an instant later the gorgeous beauty of Rachmaninov's second symphony was being poured into our incredulous ears. At last a conductor who dared to believe that we would comprehend! The orchestra became a flaming arc. We were dazzled by the brilliance of its technique; we were awed by the majestic and ponderous thunder of its bass section, which left us with that unsteadiness that attends one after gazing straight down from a great height; we were made heroic by the fanfare of militant brass; we were bewildered by the sparkling, fairy touches of its stringed staccati; crescendo after crescendo leaped up, under the magic hand of the conductor, like fiery rockets, and, at the peak, burst suddenly into a shower of a thousand colors. As a body we were lifted from our chairs and set afloat upon the night wind, helplessly fascinated and lost in a wilderness of ecstasy!

Extravagant? Perhaps—but you were not there, dear sir! The entire program was a single flashing gem. It was not spotted with a few "high lights" showing against a flat background of drab mediocrity, as is the case with the usual ill chosen program. Here was bold contrast; here were assembled all the shades of all the colors, so exquisitely blended and interwoven that particular mention of any one number is entirely precluded by the burning impression of the whole. This, I hold, is the very mark of scholarly musicianship as expressed by your Mr. Oberhoffer.

We Portlanders are tempted to wonder this morning if you Minneapolis people realize what you have in Oberhoffer and his organization. The west does not pose as the flower of intensive culture, but it can and does appreciate scholarly accomplishment. It is progressive, and that was the answer to the observing visitor whose readings completely won all of us last evening. We doff the feather! Permit me to congratulate you upon such a possession.

—CLARENCE OLMSTEAD.

Portland, Ore., Oct. 4, 1920.

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

WALTER DAMROSCH

1. I consider the ages between thirteen and seventeen as very essential to a musical student who wants to acquire a virtuoso technic. This is largely a matter of muscular development, and we all know that this can be accomplished far easier while the muscles are young and supple.

2. I think that time must be found to give a child proper school work, and I consider a high school education essential to the musician. Whether a university education is necessary is debatable and depends, to a certain extent, upon the individual student. It is certainly possible and advisable for the serious musical student to continue his studies in pursuit of general knowledge, even if he finds that a regular university education would take too much time from his musical work.

3. Music is an art which gathers so much strength and importance from knowledge of life and of its various manifestations as made known to us through the creative work of the great philosophers, poets, historians, scientists and political leaders that a general education and the ensuing familiarity with what the leaders of the world have accomplished must inevitably aid the musician to become a still better artist.

4. There have been excellent teachers who have not themselves been performers in what they have taught, but there

can be no question that they would have been still better teachers if they had themselves been proficient performers on the instrument of which they are teachers.

HERBERT WITHERSPOON

In reply to your letter of August 11 regarding the advisability of giving musicians a school or college education,



Pirie MacDonald Photo

I would say that your letter came at a rather opportune time, as I have been thinking much about this very subject during my work in Chicago and I lectured quite extensively upon this very serious question.

I believe the musician should be as well educated as possible, in a general way as well as in music. I am quite certain that my own education at school and at Yale University has been an enormous factor in such success as has come to me.

But I also believe that we stand on the threshold of necessary changes in our educational methods and my reasons for this are rather too extensive to be taken up in a letter of this kind. However, perhaps a few points might be in order.

In my own case, between the ages of twelve and twenty-one I studied not only the usual courses at the preparatory schools and at Yale University, but also music, both piano and singing and composition, painting and drawing, architectural drafting as well as architecture, law and some

medicine. During my senior year at school I did two years' work in one to make up for illness. I do not believe I was in any way exceptional, and I believe that the above incidents prove that the musician can study music at the same time he is obtaining a good education.

I believe that the ages mentioned—from thirteen to twenty-one inclusive—are the very vital years in the acquiring of technic and the development of real musical understanding, appreciation, sense of proportion, versatility, etc., and I do not believe that it takes very many hours a day to acquire a real technic, as some people think. In other words, I am a great believer in concentration and in the kind of education which makes for concentration and keen analysis—in other words, I believe in the comparative method of education instead of the memory method.

If young people are taught in a way that makes them remember the lessons from things, rather than merely the things themselves, we will accomplish education without the certain loss of time now prevalent, and musicians will be able to accomplish both tasks during the same years. I do not believe that anyone can acquire as perfect a virtuoso technic after the age of twenty-one as he or she can during the years previous to that. And I think this is true even of singing. Today most of our singers begin their serious study too late in life.

I believe that all students of music should aspire, primarily, to be performers upon their chosen instruments or to be real singers. We have cases in the past of teachers who were great teachers but who did not sing—the two Lampertis being good examples, but such cases are rare. I cannot conceive of a teacher of piano succeeding who could not play piano.

Touching again upon the general education of the musician, I believe that a scheme of a general education could be worked out suitable to the development of the kind of mind necessary to succeed in music, and that this scheme would be very different from the methods now in vogue.

Amy Neill's Aeolian Hall Appearance

Amy Neill, the American violinist, gives her first recital of the season in Aeolian Hall on the evening of October 28. Among her selections are works by Tartini, Bach-Kreisler, Handel, Mozart-Kreisler, Paganini and Wieniawski.

Only One New York Recital for Grainger

Percy Grainger, composer-pianist, will open his season in Oklahoma City on October 17. Mr. Grainger's tour will only permit one New York recital, which he will give the middle of January, although he will be heard here several times with orchestras.

Harold Berkley to Play Here

Harold Berkley, an English violinist new to this country, makes his debut here at Aeolian Hall on Monday afternoon, October 24. He will play the concerto in A minor by Bach and numbers by Wieniawski, Max Reger, Wagner-Wilhelmj, Kolar, Frontin and Zeolt.

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Program

- I.
 - a. The Praise of God.....Beethoven
 - b. Recit. & Aria: "Lascia ch'io pi-
anga" from RINALDO } Handel
 - c. Canto d'aspetto.....}
- II.
 - a. "Laudamus te" } B MINOR MASS Bach
 - b. "Agnus Dei" }
 - c. "Woe unto them," ELI-
JAH Mendelssohn
- III.
 - a. HailuliCoquard
 - b. MandolineDebussy
 - c. L'OasisFourdrain
 - d. Le Chevalier de Belle
Etoile Augusta Holmes
- IV.
 - a. RequiemSidney Homer
 - b. Long Ago.....} Edward McDowell
 - c. A Maid Sings Light }
 - d. Uncle RomeSidney Homer
 - e. Hi! lil' feller.....Franklin Riker
 - f. How's my boy?.....Sidney Homer

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"Her program attested to wide reading and catholicity of taste. It would be difficult to arrange a program of greater variety."—*London Referee*.

"Her taste seems to lie chiefly in the direction of the serious and her voice is certainly well suited in the 'Agnus Dei' from Bach's B Minor Mass, 'Return, O God of Hosts' from Handel's 'Samson,' 'Woe Unto Them' from 'Elijah,' and such songs as Lalo's 'L'Esclave,' Coquard's 'Hai Luli.'"—*London Daily Telegraph*.

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DETROIT'S ORCHESTRA SEASON OPENS WITH SIX WEEKS OF DRAMA

Innovation Proves Success—Sixteen Pairs of Subscription Concerts to Be Given Instead of Fourteen—Other Concerts—Conservatories and Schools Open

Detroit, Mich., September 23, 1921.—The experiment of the Detroit Symphony Society, in opening the season with six weeks of drama, has proved to be a success. Three plays without music and three with music make up the series. The first three, "The Importance of Being Earnest," by Oscar Wilde; "Pygmalion," by Bernard Shaw, and "Beyond the Horizon," by Eugene O'Neill, were given Monday, Tuesday and Wednesday evenings, September 19, 20 and 21, at Orchestra Hall, to well filled houses. The plays have been under the direction of Sam Hume, director of the dramatic department of the University of California, who for several weeks has been rehearsing the professionals and semi-professionals who make up the casts. Mr. Hume is to be heartily congratulated, not only for his own excellent acting in leading roles, but also for the smoothness with which the first performances were given. Detroit owes the Symphony Society a debt of gratitude for this opportunity.

The next series will include Shakespeare's "Merry Wives of Windsor," with music from scores of Verdi and Nicolai; "Midsummer Night's Dream," with the Mendelssohn music, and Maeterlinck's "Pelleas and Melisande," with Gabriel Faure's score.

THE DETROIT SYMPHONY SEASON.

The season of the Detroit Symphony Orchestra will consist of sixteen pairs of subscription concerts instead of fourteen as heretofore. They will be given Thursday and Friday evenings. There will be twenty-seven Sunday afternoon concerts, three series of five concerts each given on Saturday morning for young people, a series of concerts in the public schools and one concert with Richard Strauss as guest conductor. There will be a series of five concerts given in Ann Arbor and one each in Buffalo and Rochester, N. Y., making a total of one hundred and twenty-two concerts in all. Robert de Bruce, manager, also announces the following artists to appear at the subscription concerts: Nina Koschetz, Sophie Braslau, Claire Dux,

Clara Clemens, Eugene Ysaye, Elly Ney, Arthur Schnabel, Alfredo Casella, Alexander Siloti, Ernest Dohnanyi, Olga Samaroff, Harold Bauer and Ilya Scholnik. It is certainly a brilliant array of musical stars.

CENTRAL-PHILHARMONIC COURSE.

James E. DeVoe, manager of the Central-Philharmonic course, announces the following artists: Geraldine Farrar, Charles Hackett, Louise Homer, Reinald Werrenrath, Hulda Lashanska, Leopold Godowsky, Jascha Heifetz and Madame Ivogün. This management will also present several big attractions in addition to the regular course, among whom will be Sousa, Galli-Curci, Kreisler, McCormack, Schumann-Heink and Pavlowa. These will appear in the Arcadia.

DETROIT CONCERT BUREAU ANNOUNCES PLANS.

The Detroit Concert Bureau is the name of a new management that ventures into the arena this season. Juliet K. Hammond and Isobel Hurst are the joint members of the bureau and are promising an ambitious program. There is a series of afternoon concerts to be given at the Hotel Statler, for which the following artists have been engaged: Ossip Gabrilowitsch and Clara Clemens, Guy Maier and Lee Pattison, Carlos Salzedo and Mona Gondre, Maurice Dambois and J. Jeanne Laval, and the Arnone Quartet (Dicie Howell, Mabel Beddoe, Walter Greene and James Price). The artists for the evening series are Jeanne Gordon and Frank La Forge, Erika Morini, Lucrezia Bori, Percy Grainger, Crimi and Casals. The first concert will be given in Arcadia and the remainder in Orchestra Hall. Other attractions are promised, the first of which will be the "Barber of Seville," given by the Scotti Opera Company, at Orchestra Hall in October. Both Mrs. Hammond and Mrs. Hurst have demonstrated their executive ability in the past, having successfully managed a series of concerts at the Hotel Statler last season. During the war Mrs. Hammond organized and conducted the canteen work in Detroit, admitted by all to be most thorough and efficient. In addition to their business ability they are women of charming personality and have a large social following, their list of sponsors containing the names of people prominent in social and musical circles.

THE CHAMBER MUSIC SOCIETY.

The Chamber Music Society announces six concerts by members and also six artist concerts. Among the latter will be four by the Detroit Symphony String Quartet and

one by the London String Quartet. All the concerts will be given Monday evenings in the Memorial Hall of the Woodward Baptist Church.

THE TUESDAY MUSICAL.

The Tuesday Musical will begin the season's activities with a luncheon October 18. There will be ten concerts by members and local musicians, and on November 29 Mme. Gabrilowitsch will give a Brahms recital and on February 18 Guy Maier will give a recital for young people. All the concerts will be held in the morning in the Memorial Hall of the Woodward Baptist Church.

CONSERVATORIES AND SCHOOLS OPEN.

The conservatories and music schools have opened with a promising outlook. Several new musicians have come to make Detroit their home. Marcus Kellerman and Thaddeus Wronski have joined forces with the Detroit Conservatory. The Ganapol School has moved to a new location on West Warren, and the Detroit Institute remains in its commodious and handsome quarters on Woodward avenue. The Leggett-Abel violin school remains in its old location with practically the same corps of teachers.

Most of the private teachers have begun work save a few late comers returning from Europe. Altogether the musical season promises to be a busy one.

NOTES.

Wager Swayne spent a fortnight in Detroit as the guest of John C. Stuart. During his visit many availed themselves of the opportunity to coach with him.

The Orpheus Club has begun its rehearsals with Charles Frederic Morse. Two concerts will be given to its sustaining members during the season. J. M. S.

Music at Dartmouth College

The appointment of Maurice F. Longhurst as professor in the department of music at Dartmouth College, and plans for the extension and expansion of the work of that department reflect the increased interest in the study of music that is being shown by the number of students electing courses in that department. Four times as many men are taking courses in the music department this year as were enrolled three years ago, and the increased enrollment is said to be the result of a conscious effort to give increased strength and importance to the cultural courses at this institution.

Mr. Longhurst comes to Dartmouth from Asheville, N. C., where he has been for several years the organist of the Grove Park Inn and at the Vanderbilt Church at Biltmore. He is a graduate of the Royal College of Organists of London and of the Conservatory at Leipzig, where he studied for four years, and has achieved a significant reputation as an organist and a teacher of theoretical, vocal and instrumental music.

Two new courses for 1921-1922 have been planned by the department of music. For members of the college orchestra Prof. Longhurst will conduct a course in orchestral music. For men who have completed the courses in harmony and counterpoint a course in free composition will be given by Prof. McWhood. These additions will make six courses in music available to undergraduates and will enable students of the present sophomore class and succeeding classes to major in that subject.

Announcement has also been made of the gift of \$5,000 by General Frank S. Streeter, of Concord, N. H., senior trustee of the college, for such extension of the Streeter organ in Rollins Chapel as to completely equip the organ for recital purposes. The organ was the gift to Dartmouth of General Streeter in 1918 and is said to be one of the finest in the East. The additions will enable the department of music to embark even more ambitiously upon its program of weekly musicales from Thanksgiving to Easter than was possible last year.

The schedule of musical events for the college year of 1921-1922 includes, in addition to the organ recitals of Prof. Longhurst and other members of the department, and by prominent organists throughout the country, the appearance of Reinald Werrenrath, Mabel Garrison, and Jascha Heifetz. Last year's program, marked by the appearance of such unusual lights as Kreisler and Josef Hofmann, will be equalled if not exceeded by the scope of this year's projected concerts. Much praise is due to Prof. Leonard McWhood, head of the department of music, for his splendid efforts to put an out-of-the-way college distinctly upon the musical map of America. W. B. W.

Bocca-Fusco and Politi in "Otello"

Verdi's "Otello" was given on October 2 at Proctor's Theater in Elizabeth, N. J., with Francesco Bocca-Fusco singing the title role and Giorgi Politi as Iago. The proceeds of the performance were for the benefit of the Catholic Church of the Assumption of Roselle Park, N. J.

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Season 1921-1922

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—New York Evening Telegram.

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Is heart and soul a sincere artist. She has a voice of large volume and of fine quality. Rare gifts and attainments.—*Tribune*.

An ardent and eloquent interpreter, a sincere artist.—*American*.

Palmgren's "Spring Song" has a fine, plaintive mood, and she sang it beautifully.—*World*.

Pleases at American Debut.—*Times*.

New York could do with a great deal more of such singing. Sang with beauty of tone and proper feeling.—*Globe*.

Has the seriousness of Schumann-Heink. She is worth as much as fifty unemotional pretty voiced sopranos. An excellent lieder singer. In Caccini's "Amarilli" Mme. Jaernefelt was charming.—*Telegram*.

Unusual programme. Beauty of voice and interpretive art. Moments of high delight, particularly in a group of movingly beautiful songs by Palmgren.—*Post*.

Touched the hearts of her audience most eloquently. Many a suave yet gripping phrase. The singer's voice was expressive and used with musical intelligence.—*Mail*.

Vigorous and not wanting in dramatic expression. Hers is a striking personality.—*Evening World*.

Her voice is of large range, with mezzo shadows below.—*Sun*.

Ranks next in significance after Jean Sibelius. Novel utterance could be found.—*Tribune*.

Youthful genius—had always a certain grace and elegance.—*Herald*.

Was cordially greeted by an audience that filled Aeolian Hall.—*Times*.

The visiting tone-painter has the knack of writing pretty miniatures in a dignified manner. Plays with considerable gusto.—*American*.

Played without affectations.—*World*.

The foremost of the younger composers of Finland, of considerable individuality, with a musical message, a poet and magician of tones. The Sea—a fine and original musical utterance, big and noble in feeling and movingly splendid in expression.—*Post*.

Distinguished Composer and Pianist. His preludes and other short pieces should be useful for students.—*Globe*.

Has written some charming songs. Is not to be passed lightly by. Music that is worthy of frequent hearings.—*Telegram*.

Aggressive and crisp style.—*Evening World*.
Fine musicianship and technique.—*Mail*.

Impressive as Pianist. Impulses that make him an appealing player.—*Journal*.

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NEW YORK THURSDAY, OCTOBER 13, 1921 No. 2166

Artur Schnabel, the pianist, who will make his American debut on Christmas Day, has already accepted an invitation to become a member of the Beethoven Association.

A welcome visitor this season will be the London String Quartet which impressed so strongly with the vigor and vitality of its playing last season. The musicians will sail for New York on October 22.

Vittorio Marvini has made a libretto from Lamartine's "Graziella" to which Wolf-Ferrari is composing the music. This is a simple love story with its scene laid in Italy, based upon an experience of Lamartine's youth.

It seems probable that the Costanzi Theater at Rome, the largest opera house in Italy, will have to abandon its coming season owing to the high cost of artists and of everybody employed about the theater, and excessive taxation.

According to Le Menestrel (Paris) it is proposed to allow theatrical and operatic companies in Italy the same reduction on the railroads that is given to the military, i. e., 75 per cent. The Italian Government shows more consideration for the arts than ours.

Wilhelm Von Wymetal, for many years past chief stage manager of the Vienna Opera, has been chosen to succeed the late Dr. Loewenfeld, who made a reputation for himself as director of the Hamburg Opera. If memory serves right, Von Wymetal is English on the maternal side.

A contract has been made between a Berlin firm and the Norwegian newspaper "Tidens Tegn," whereby the former will supply Berlin concerts by wireless telegraphy. A receiving station will be erected on the roof of the newspaper's building, and this will connect with a hall in the building itself, where subscribers may listen to genuine Berlin music, always on tap.

A Harvard professor is going to make his history classes sing music appropriate to the period about which they happen to be studying—"Yankee Doodle Dandy" for the Revolution and all that sort of thing. This should be extended to fit other collegiate subjects. For instance, the first class in football should chant "Green Grow the Rushes, Oh" as it charges madly up the field; the college of surgery might adopt "Fifteen Men on a Dead Man's Chest" for its

motto song; while the theological seminary would do well to resurrect "White Wings" to help it on its way.

Latest advices from Paris affirm the report that the Pasdeloup Orchestra will not disband as was earlier reported, but will give a season of concerts at the Theatre des Champs Elysees.

It might be interesting to hear one of two pieces called "North America," by a French composer, Carol Berard, recently played in Paris, the title of which was "Un coup de baton interrompit la serenade a la negresse." What kind of a "baton" can Mr. Berard have in mind? Perhaps the one vulgarly known as the night-stick.

On October 10, Anton Bruckner, the tireless symphonist of Linz, had been dead a quarter of a century; on this side of the water he has been dead much longer, and it is doubtful if there will ever be anything in the nature of a resurrection for him here. In the mind of the American music-hearing public, Bruckner's symphonies are measured with—a yardstick.

Saint-Saens passed his eighty-sixth birthday on October 9 and appears to be still enjoying almost the vigor of youth. Last year he made several extended concert tours, put the finishing touches on various new compositions and contributed articles to the press. This wonderful old man has lived to see his own early compositions win the prize of immortality and become classics. What must he think of "modernism?"

Cincinnati papers seem to take it for granted that Eugene Ysaye will retire from conductorship of the Cincinnati Orchestra when his contract expires at the end of the present season. One of them mentions the names of Artur Nikisch and Erno Dohnanyi as possible successors for him. Why not begin nearer home? We can think instantaneously of certain experienced American conductors who would grace the post.

Isn't it too bad that Boston, instead of New York, is to have the first performance in this country of the suite of dances that Rabaud has prepared from his opera "Marouf?" Having heard the whole opera more times than we like to remember, we should be pleased to present Mr. Monteux with the exclusive right to play all the "Marouf" music as first and as often as he wishes, providing only that he keeps it in Boston.

Princess Metternich, for more than half a century a distinguished figure in European society, died on September 27. She it was who prevailed upon Napoleon III to order the performance of "Tannhäuser" at the Royal Opera, Paris, in 1861, which resulted in the famous disturbance, precipitated by members of the Jockey Club. As she left the opera house she declared: "In twenty-five years Wagner will be applauded by tout Paris." Paulina was right!

How much pleasanter it would be if the musical world in New York (and presumably in other cities as well) were not infested with a coterie of snoop-ing eavesdroppers and snivelling tale-bearers, whose only delight is to run around from studio to studio, from artist to artist, with lying tales either fabricated from whole cloth or distorted from private conversations listened to. They are, as a rule, of the so-called gentler sex, hangers-on to the fringe of music, who hope to curry favor with this or that one by the retailing of some bit of invented gossip or scandal. Some day we may be stirred to nail the pelts of one or two of them where they belong—on the old barndoor along with those of other *mephitis mephitis*.

The Orchestral Association of Detroit (not to be confused with the Detroit Symphony Orchestra) has sent out the following notice: "Ten thousand musicians were out of employment during the past summer in New York by reason of troubles in the musical unions. In his annual address to the New York Symphony Society, President Harry Harkness Flagler stated, that unless there could be a satisfactory settlement of prevailing troubles, Mr. Damrosch's orchestra would be disbanded. Neither the New York Symphony nor the New York Philharmonic completed their contracts with players before the third week in September. These troubles, together with transportation difficulties and expenses, have made the great Eastern orchestras loth to make

contracts for a midwestern tour for the coming winter. Although the sky has very appreciably cleared, yet it is too late to permit of a consecutive routing of dates. Although regretting the loss of this distinguished series of concerts from the music life of Detroit for even one season, yet the Detroit Orchestral Association has decided that it will be wiser to let there be an intermission of one year, than to announce an incomplete series. The Eastern orchestras are contemplating a resumption of touring activities for the season 1922-23, and the Detroit Orchestral Association is therefore planning a more brilliant season than ever for that year, partial arrangements having already been made." The manager of the foregoing concerts is N. J. Corey, and they have been run for some years.

PRO-NOTHING

A correspondent writes: "You need not be amazed at French artists not including more modern, or, as you say, ultra-modern French compositions on their programs when they come here, because they have been told this country is so pro-German in its musical taste. They, of course, don't want to look as though they were unwilling to play anything else but French music. Yes, the bulk of the musical public here is pro-German yet, and all they want is German music. They will hear Strauss and other modern and ultra-modern Germans and be delighted, and turn up their noses at Ravel, Debussy or any other modern French."

Such statements as the above are certainly worthy of our consideration. They may be true or they may not be true. That is difficult or impossible to say, but at least this opinion is held by one writer and may therefore be held by others. Is it really true that French artists who come here play so few French compositions because they think that musical taste in this country is pro-German? And if they do think so, where did they receive that impression and who has taken the trouble to warn them against this reputed one-sidedness of American taste? To a born American who has lived here all his life, with the exception of a few trips to Europe, this whole conception seems altogether amazing. That America could be pro-German or pro-French or pro-anything musical is not only astonishing but would be accepted by most of us Americans as a piece of enormously good news. Because, to be perfectly truthful about it, we none of us ever believed that this country was emotional enough or enough interested in this subject to get either on one side or the other. If it were a question of baseball or of local politics or of the high cost of living it would be easy to understand, but to impute to us such an interest in music is altogether too astonishing and delightful for belief.

Americans certainly know what they like and it is perfectly evident and obvious that they like all kinds of good music no matter where it comes from. It is also certainly a fact that more good music has in the past come from Germany and Italy than from France. Our piano and violin pupils get the most of their exercises and many of their early pieces from Germany. Our singers sing Italian tunes and worship bel canto, and our hand organs turn out reams of Verdi and his compatriots. That is all true and cannot possibly be denied, but it is also equally true and can be little be denied that whenever France produces anything from a good tune to a good symphony or a good opera, this country takes it in and receives it with as wide open arms as it does the music of any other country. America has as yet failed to develop any musical prejudices, even in favor of Americanism. You simply cannot put over unsatisfactory music in this country on patriotic or any other grounds. The American is too genuinely practical for that, and will constantly refuse to spend his money on any sort of pleasure that he does not like. He may occasionally take salubrious art as he takes healthy food or prohibition, but not because he likes it.

And the curious thing about all this is, that the French are in these things exactly like the Americans. It has been proved utterly impossible to make the French pro-French in the matter of music. They, like ourselves, accept all that is good in music and other arts because it is good and not because it is French, and they reject all that is less good even though it may be French. The French would not be the world's most cultured and brilliant nation if this were not so, and those of us who wish that French artists coming to America would give us more French music, wish it because we love French music and desire to embrace every opportunity to hear it, especially when interpreted by those who may presumably be expected to reflect faithfully the intentions of the composer.

VARIATIONETTES

By the Editor-in-Chief

Underground but reliable reports to this column are to the effect that ranchowner Paderewski very quietly has been reconquering the piano and now again is able to play the C major scale without jerking his wrist when the thumb goes under the third finger, on F. He is to demonstrate his recovered skill to the public ere long and managerial and mercantile announcements will give further details very shortly.

Anyway, the MUSICAL COURIER is a never ending source of sapience. It knew and said a fortnight before the news was published in the dailies, that Galli-Curci would be the chief opening attraction of the Metropolitan Opera current season.

While we are publishing compliments to ourself and this paper, let us not forget to quote what the Buffalo Express said on Tuesday morning, October 4, the day after we had accepted an invitation to speak there on the occasion of the opening of the National American Music Festival:

Mr. Lieblich is by nature a fluent and clever speaker, and his meaty, apt and entertaining response was a feature of the morning. Mr. Lieblich has been an ardent supporter of the festival since its beginning, and, although he regrets leaving the pleasant, homey city of Lockport, where, "if one sneezes at midnight on a side street, the inhabitants put their heads out of the windows and say, 'God bless you!'" he realizes that a wider field is necessary for the great undertaking. He dwelt on the importance of song in our own tongue, and the necessity of making it respected by other nations. "The language that could produce a Shakespeare, a Shelley, the Declaration of Independence and Lincoln's speech at Gettysburg is good enough to sing in," he said. He mentioned the fact that music was never recognized by the government until it was found that it aided the soldiers in winning their battles in the great war. He spoke of the need of helping the young artists who later would become the great ones in musical ranks. He spoke of this festival as a thing which would not only be a great tribute and incentive to American musicians, but a great national event, tending to the honor of the city of Buffalo. His speech was interrupted by outbursts of applause and vigorously approved at its close.

Also we said that Buffalo should hammer away at the undertaking year after year and try to make it the representative American music festival, national in every sense of the word, an event which all the managers, artists and teachers would feel it their privilege to attend in order to hear new works not available elsewhere, to listen to important lectures, to hold round table conferences, and to meet socially for the purpose of closer acquaintanceship and wider national coöperation. If we were the city of Buffalo we should offer an annual series of scholarships to be competed for at the festival, and give prizes for orchestral works and for a one act grand opera on an American subject, the premieres of such compositions to be at the festival. Also, if we were the city of Buffalo, we should have a permanent symphony orchestra of a size, scope and quality commensurate with the wealth, pride and cultural significance of our community. If cities like Cologne, Essen, Düsseldorf, could hold festivals that made musical history, what real reason is there why Buffalo should not do likewise? Some American city will do it some day. Buffalo has the first chance. New York, Chicago and Boston are not good centers for music festivals, as there are too many distractions to lure the visitors. Perhaps it would be a good idea to invite a number of cities to form the National American Festival Association, and to hold the event at a different place each year. The plan has been tried successfully with the Olympic Games, and it may be that our not so stupid country is ready to do for music and art at least as much as it has accomplished for pole vaulting and throwing the discus.

We trust that Buffalonians and other American citizens will have time to peruse the foregoing piece of writing in the intervals between reading about Madam Ganna Walska and the World Series baseball games.

It is announced that the Philadelphia Orchestra will have no soloists at its New York concerts this winter. How about Leopold Stokowski?

Dear Editor-in-Chief:

I came across this in Emerson's essay on Normalist and Realist today:

"For rightly every man is a channel through which Heaven floweth, and whilst I fancied I was criticising him, I was censuring or rather terminating my own soul."

Now, I can't believe that, beginning October first, all the channels which will suddenly open up and pour forth

sounds, instrumental and otherwise, are the flood-gates of Heaven let loose; if they are, then the place has been misrepresented to me and I don't want to go there, ever. On the other hand, I have never doubted the wisdom of Emerson before. My faith has been fed by him for years—and some years.

What is one to do when the Immortals fail one? You and I know that he is wrong, for we have attended recitals both long and wrong, and we know that Emerson never did, or he would have steeped his pen in gall and written bitterly thereof.

It's a disquieting thought to think, but I am thinking it, that perhaps all the other so-called truths which we believe so implicitly are just dummy figures of speech with no life in them.

In a depressed state of mind,

EDNA DARLING.

Daniel Gregory Mason has written a prelude and fugue for piano and orchestra, and we cannot help wondering what set him to thinking about such a work when he might have written music about love, landscapes, ladies, lollipops, or laughter.

Henry T. Finck estimates that there are 30,000 music students in New York this winter. We fear that 29,999 of them will ring us on the phone soon and ask: "How can I get a ticket for 'Zaza'?" The box office at the Metropolitan says it is sold out.

Our compliments to the New York American, which published an excellent and lifelike half page photograph of the monkey from which the glands were taken that doctors transplanted to a gentleman named Bacon. The American has yet to publish a half page picture of an American composer, sculptor, poet, novelist, architect, playwright, educator, or scientist. Being descended from the ape, surely they have some claim to distinction.

We are in receipt of a letter from Manager Charles L. Wagner which makes us feel somewhat humble and abashed. Here it is:

My Dear Mr. Lieblich:

I wonder if you have ever been to Peterborough, N. H., to see the Edward MacDowell home?

I happened to motor up there this summer, and was surprised and delighted with what I found.

I think the work established by Mrs. MacDowell in memory of her husband ought to be endowed, and to aid talented people in the artistic world. It is simply wonderful, and I think she deserves to be helped now.

I would like to see the musical journals come forward and help her.

It seems to me that every manager, and every artist, could give \$100 a year for five years, and that would put this great American shrine on its feet, so it would be self supporting, and that is not a very unusual thing to ask.

This office is willing to head the list with \$100 for five years, and I have told Mrs. MacDowell that we will take it up with the Musical Managers' Association. I hope you will give it publicity, if you agree with me that it is a place that ought to be endowed. I know if you made one visit up there, you would be convinced, as I am, and impressed with the wonderful, unselfish devotion of the little woman "who has done it" so far.

Why not remove a few burdens from her shoulders now and endow this great shrine to American art?

Sincerely yours,

CHARLES L. WAGNER.

The reason we feel humbled and abashed is because we had an idea that Charles L. Wagner and everyone else in music devours greedily, and remembers forever, every line we pen in this journal, and for years past we have been writing about Peterborough, the MacDowell Colony and Mrs. MacDowell, have visited the place several times and published pages of description about its festivals and about the work that is being accomplished there, and have pointed out unremittingly to musical clubs and individuals that Mrs. MacDowell, a frail and none too healthy woman, should not be permitted to carry on her fine work almost entirely alone. We are glad, however, that Mr. Wagner has become interested in the Peterborough idea and in the earnest work which its devoted sponsor is carrying on there to perpetuate the ideal created by Edward A. MacDowell. With his characteristic energy and perseverance, Mr. Wagner is certain to make his help count forcefully in rallying his colleagues and musical circles generally around the Peterborough movement. The MUSICAL COURIER will coöperate gladly and to its fullest power with Mr. Wagner in his splendid endeavor.

The two happiest moments in the life of the music critic each year are when he hears the first tone of

the first concert in the autumn, and the last tone of the last concert in the spring.

The Buffalo Enquirer (October 3) has an editorial paragraph that ought to be a consolation to some of us, and to keep up our courage we are reproducing it herewith in large print: "Much magazine print nowadays seems designed to make the average man ashamed of himself. If one does not become rich or prominent, he is pictured as a no-account whose ridiculous estate is due to lack of enterprise. The man who goes along on a level, does not rise to command, does not climb to the heights of super-income taxation, merely works hard, pays his way, rears a family, lives modestly and dies respected by a limited circle of acquaintances, is portrayed as a total failure."

The uses of music are becoming many and no longer is it only an art to please the ear, titillate the emotions, and move the mind. Walter Camp, the former football expert, is merchandising a set of physical exercises and phonograph records, the former to be done in conjunction with a concourse of sweet sounds emitted by the disc machine. Not since it was discovered that music helps cows to give more milk, has the noble art of tone taken so great a stride forward.

From Thomas J. Kelly comes a rhymical note:

There is a wicked fisherman who dwelleth by the shore,
And every day he saileth forth, and fisheth evermore,
Whene'er he catcheth wandering jests, he murmureth, "Well!
Well!"

And drawing them within his net, he brandeth them "L. L."

Now, little wandering jestlets, just listen unto me—
The seas of thought are dangerous as dangerous can be—
So keep yourselves away from them, my darling little pets,
Or Double-L will catch you in his Variatio-nettes.

Quite the most important musical news item of the week is the attached, cabled from Paris to the New York American on October 4:

Paris, October 4.—The most expensive shoes ever made will be worn by Mary Garden when she returns to the United States October 15.

A genius has invented a new process for ingrain the petals of orchids and other real flowers in patent leather. The result is a permanent effect, and is reported to be so exquisite that Miss Garden has ordered a dozen pairs.

Next to the above in point of world shattering significance is the New York Times' (October 8) half column announcement that the list of Metropolitan Opera boxholders for this winter will show very few changes in names.

Carl Wanderer, murderer, sang just before he was hung in Chicago. That is nothing. In grand opera dead men arise, smile, and bow, after they are killed.

How much of the money saved through disarmament would the American Government spend on music?

Among the unemployed here this winter—more's the pity—are "Die Meistersinger."

It is a matter for surprise that some clever opera "star" has not thought of giving a performance in Bosnia or Croatia, and then having her press agent advertise that the singer received 500,000,000,000,000 of something or other as a fee.

Sam Bernard tells audiences at the Music Box that he used to be the symp in a symphony orchestra.

Fitzhugh W. Haensel, of Haensel & Jones, sends us a Chicago Opera prospectus which contains this passage: "'Love of the Three Oranges,' a Russian novelty, to be sung in French by Serge Prokofieff, with scenery, costumes and properties by Boris Anisfeld." Mr. Haensel comments:

September 29, 1921.

Dear Mr. Lieblich:

The enclosed announcement of the Chicago Opera Association, while very interesting, is slightly misleading in so far as it refers to Mr. Prokofieff.

If I thought that Mr. Prokofieff sings as well in French or any other language as he plays the piano, I would be sure that his opera would be a sensational success.

Once or twice I've heard Mr. Prokofieff burst into subdued song when I showed him a string of thousand dollar dates that we booked for him, but, judging by the samples displayed on those occasions, I do not believe he would get a job in the chorus. I do not want to cross the all-powerful will of Mary, the Manager, but, honest to goodness, I do not think they ought to try to put over "The Love of the

Three Oranges" on the strength of Prokofieff's singing—especially in French.

Sincerely yours,
FITZHUGH W. HAENSEL.

"When Were the Good Old Days?" asks a Sunday sheet.

When conductors used to wear white kid gloves. When pianists used to play Mendelssohn, Moszkowski, and Rubinstein pieces at their recitals.

When Calve and Eames quarreled.

When orchestral musicians liked to rehearse and admired their conductors.

When singers used to think that it takes more than four months of study to be an opera singer.

When Joseffy used to play Delibes' "Pizzicato Polka" as an encore.

When every piano teacher was a "Professor."

When a gallery seat at the Metropolitan was fifty cents.

When the Manhattan Opera used to give us "Pelleas and Melisande."

When waltzes by Johann Strauss were considered good enough for symphony concerts.

When De Pachmann used to talk more than he played at his concerts.

When song recitalists used to do songs by Brahms, Schumann, Schubert, and Strauss.

When "Parsifal" used to be given in Bayreuth—and in Bayreuth only.

De Valera, of the Irish Republic, says that the piano is his favorite musical instrument. From a quarter-official source we learn that when Lloyd George was told the foregoing, he muttered wrathfully: "If that is so, he had better make more use of the damper pedal."

The Harp of Tara, by the way, seems to have some torn strings.

Charles D. Isaacson writes books called "Face to Face With Great Musicians." The other day Irving Berlin was walking just behind Isaacson on Fifth avenue but as bad luck would have it, the author did not turn around.

A "Valse Mélancolique" always reminds us of a "Tarantella Triste."

The usually staid New York Evening Post reports that the leader of a jazz band recently approached Richard Strauss' American manager and demanded the rights to "Tram Doo Dee Dam Rung." Investigation revealed that the piece in question was "Traum Durch Die Dämmerung." The Post goes on:

"What do you want with it?" asked the representative.

"Want to make it a fox-trot," responded the leader. "My customers are wild for new tunes. I'm going to call it the 'Strauss Rag.'"

"He didn't get the rights."

Nilly (at "Haensel and Gretel" performance, during intermission, introducing Fitzhugh W. Haensel): "Willy, I would like you to meet Mr. Haensel."

Willy: "How do you do. I enjoyed your performance, but you look much smaller on the stage."

LEONARD LIEBLING.

IS IT PROGRESS?

There came to our desk the other day a little screed on music written by one who has been interested in music for a quarter of a century, Max Hirschfeld, just now conducting a revival of "The Merry Widow." Mr. Hirschfeld is what might be described as a progressive-conservative in music. Of course, there is the terrible example of Hanslick, whose name survives only as the critic who could see nothing good in Richard Wagner; but when we listen to some of the efforts of the most newly arrived composers, we are rather inclined to agree with the sentiment expressed in the paragraphs here quoted from Mr. Hirschfeld:

I remember distinctly the cry set up by musical people when Wagner began to be heard from and had to be re-proved. The final outcome and triumph of that master's art gave his antagonists a ludicrous appearance and should be a warning example to this later generation not to repeat the same offense against a new and daring composer. But (and this is a big But) are the present reformers of musical composition built of the same caliber from which Wagner sprang?

Music is preeminently an art which elevates mankind and appeals to the senses in a noble, spiritual and beautiful form. It is founded upon harmonies which, despite all latter day evasions of such, still remain and maintain their position.

If present day composers choose as a subject of composition an ugly theme, they thereby commit a crime against their art which can never be atoned for by daring and unusual treatment. Is not the choice of such a subject in itself a testimonial to poverty of invention, since they are fully aware, while composing the work, that its execution must run opposite to the ethics of the profession?

There is probably a mitigating circumstance for their atrocity to be found in the modern world in which we live. Look wherever you like, you will find the accustomed thing obsolete, and all people plodding preferably through wilderness where there are no beaten paths. It is only natural that the greater part of them lose themselves there and are never heard from again. Those who are fortunate enough to find an outlet and reappear in civilization wear battered clothes and tell of many adventures, but mostly of hardships endured in their desires to find new worlds.

It takes a giant in brain to speak contrary to everybody and win approval. This naturally applies to music also, an art that is simply a higher and more expressive language than we are accustomed to use in our daily routine. I repeat here, that I believe in progress, as without such this whole world would collapse; but may I ask this question: Is the present style of composition a progress or it is rather a retrogression?

MALE CHOIRS IN HEAVEN

A sorely grieved contralto has written to ask why women are not allowed in cathedral choirs, and if the choirs of heaven will be male only. We hardly feel qualified to answer the latter part of the lady's question, as the joys of writing for the MUSICAL COURIER and the delights of earthly singing have engrossed our attention and kept our thoughts too far from the chorus of the righteous up above. We might appear to be lacking in sympathy if we told the anxious lady that, in the words of the late Robert Ingersoll, we knew no more about the subject than the greatest doctor of theology. But we have the testimony of Dante that a friend of his, a woman named Beatrice, was seen singing in Paradise. Dante's testimony is unsupported, however, and he may only have been dreaming. We know that the sopranos in the Italian churches for many a long year after Dante had his vision of Beatrice were not women. In those dark ages women were classed as emissaries of the Devil by the monks and cardinals. They were not only debarred from the bliss of voting and the rapture of serving on the jury, but were prohibited from sitting in the chancel of the church. Of course we admit that the mother of the women folk brought on all the trouble by her foolish inquisitiveness about a forbidden apple. And moreover, St. Paul very clearly says, in I Corinthians, XIV, 34: "Let your women keep silence in the churches; for it is not permitted unto them to speak."

We need not now examine too closely the reports which have reached us concerning the ex-official way in which certain medieval monks treated the women they were obliged to condemn officially. Nor is it worth our valuable time to point out that St. Paul wrote: "Your women"—meaning the women who managed the Corinthians to whom St. Paul was writing. No argument, however brilliant and in our best manner, can do away with the unpleasant fact, that females have been excluded from cathedral choirs. Only the pure and uplifting voice of males rises like holy incense in the vaulted aisles. Is this fair to the fair sex? Surely today, when women have been brought down to an equality with men and are allowed cigarettes and motorcycles, it seems illogical to shut them out of the choir loft. We think it very selfish of the men who retire to cathedral choirs in order to get away from the ubiquitous ladies for a few hours every week.

Why are the voices of young boys purer than the sophisticated voices of women? Perhaps they are not really any purer, but only seem so. We are reminded of the saying that married men do not really live longer than bachelors. Life only seems longer to the married man. It may be, therefore, that boys' voices seemed purer to the medieval monks, who were forbidden to associate with females, than the more emotional and richer voices of women seemed.

All churches in all ages have clung tenaciously to established customs. The strongest argument the church can bring in favor of the boy choir is that the custom of centuries has established the practice. All churches, moreover, are better supported by women than by men. Without the women, in fact, most churches would languish for patronage or have to go into the moving picture business. Men, as a class, are not church going creatures. Hence it is necessary to consider the wishes of the vast majority. And that vast majority, being women, are mostly in favor of the boy choir. A female soprano here and there might feel slighted and annoyed that she was denied the right to take her place in the choir, but most of the female worshippers in the church would prefer to hear the cold and passionless voice of a boy. The lady who complains about

"the boy's pure voice" must remember that the expression means the pure voice of a boy and not the voice of a pure boy. We, naturally, are as ready as usual with a satisfactory explanation of the word pure. Did the complaining contralto ever think deep enough to discover that the Latin word for boy is "puer?"

The boy choir was established long ago, in the dark ages, when women were too badly educated to read the manuscripts, and the men were too busy learning Latin and religion to flirt with lady members of the choir. But a boy or a manufactured neuter was the only other alternative for a soprano in those distant ages when males only were worthy to sing in the great cathedrals. The male choirs were not always satisfactory, but no one seemed ready to suggest the admission of the female to the choir stalls. The monks wanted the musical monopoly and would probably have raised a great outcry against the wickedness of women who did not keep silence in the churches. Four centuries ago the famous Dutch theologian, Erasmus, wrote a scathing attack on the church singing in England, where he was then living. The original was in Latin, but a translation into English, made some two hundred years ago and now modernized, reads as follows:

We have brought a tedious and capricious kind of music into the house of God, a tumultuous noise of different voices, such as, I think, was never heard in the theaters either of the Greeks or Romans; for the keeping up whereof whole flocks of boys are maintained at a great expense, whose time is spent in learning such glibble-gabble, while they are taught nothing that is either good or useful. Whole troops of lazy lubbers are also maintained solely for the same purpose, at such an expense is the Church for a thing that is pestiferous.

No doubt the present paucity of good music for the cathedral service is greatly owing to the limitations of the boy's voice and the total absence of musical intelligence in the male children for whom the soprano part has to be written. As soon as a boy is old enough to understand good music he loses his "puer" voice. It breaks. For a time the boy's voice fluctuates between the chirp of a chicken and the wheeze of a rooster before it settles down into a tenor, baritone, or bass. Meanwhile the choirmaster has to train up another brood of pure voices to sing like parrots the simple music of the cathedral service.

The admission of women to the choir, so that the tenors and basses could be properly balanced by intelligent sopranos and contraltos, would be an unspeakable boon to composers and choirmasters alike. The women have not shown any desire to monopolize the singing. They are satisfied to be sopranos and contraltos. Even the extremists among the newest women have not yet claimed the right to sing bass. The surgical science which learned how to keep the male vocal chords short has not yet discovered how to lengthen and thicken the female vocal cords to produce male tones. Whatever happens, baritones and basses at least are safe from female competition. This thought will doubtless bring much comfort to the men who see women ousting them from the Senate, the forum, the hospital, the police force. Musical composition and fiction writing were captured years ago. Only the heavy bass remains in solitary grandeur, free from Amazonian assault.

TROUBLE IN BALTIMORE

The Baltimore Orchestra—like its Minneapolis brother, and the New York orchestras—has been having its difficulties with musicians who want more money. Its first scheduled concert of the season has already been abandoned and if no compromise can be arranged, it is likely that the orchestra will be disbanded, which would be too bad indeed. The Baltimore Orchestra was an interesting experiment since it was the only organization that was principally supported by a municipal appropriation. Our prediction is that the players, like those in the other cities where matters have already been arranged, will see the light and realize that they are merely cutting off their noses to spite their faces by insisting upon a 33⅓ per cent. advance at this moment.

THAT PIANO TAX

France is still complaining bitterly through its musical press of the tax levied on pianos, even upon those owned by professional musicians and teachers and necessary to the practice of their profession. A similar tax is proposed in America and the National Federation of Women's Clubs is preparing to wage a lobbyist war in Congress in opposition to it. The reason why only pianos are to be taxed is perhaps because pianos are somewhat difficult to hide from the prying eyes (and ears) of the tax collector. There might well be levied a tax on church organs for the same reason.

MR. GATTI HAS LITTLE TO SAY

Wednesday, October 5, brought General Manager Giulio Gatti-Casazza, of the Metropolitan Opera Company, safely back to New York on the steamship Presidente Wilson. Thursday, October 6, saw the press invited at 4 o'clock for its annual opening conversation with Mr. Gatti. Promptly at 4:35 the door of his sanctum was opened and the audience began. Unfortunately, there is little excitement to be had at one of these interviews, since it is the genial manager's invariable custom to have a statement prepared in advance by Publicity Representative William J. Guard and placed in the hands of the music reporters, a statement which contains practically all there is to be said. Here is an excerpt from the statement thus prepared, all of which was practically known before, the MUSICAL COURIER of several weeks ago securing an exclusive beat on the story of Mme. Galli-Curci opening the Metropolitan season:

"The season will open November 14 with Verdi's 'La Traviata,' with a completely new and original mise-en-scene prepared by Joseph Urban. The opera will have as principal interpreters Amelita Galli-Curci, Beniamino Gigli and Giuseppe de Luca. Rosina Galli will dance in the ballet. The conductor will be Roberto Moranzoni. The opera will be prepared with all the care usually bestowed upon a novelty. 'Before the end of the year the following novelties and revivals will be given: 'Die tote Stadt,' by E. Korngold, with Marie Jeritza and Johannes Sembach, with Artur Bodanzky conducting; 'La Navarraise,' with Geraldine Farrar; 'Ernani,' with Rosa Ponselle, Giovanni Martinelli and Titta Ruffo; 'Le Roi d'Ys,' by Lalo, with Frances Alda and Beniamino Gigli; 'Die Walkure.'

"The management is in negotiation with the American managers of the Russian bass, Chaliapine, for some performances at the Metropolitan, and expects to engage him for 'Boris,' 'Mefistofele,' 'Don Carlos' and 'The Barber.'

"Mme. Galli-Curci will sing for some weeks during November and December and for some other weeks during the months of January and February.

"The subscription equals that of last season. The few remaining available seats will be allotted during the week of October 17.

"Mr. Gatti-Casazza while in Europe heard a large number of artists; he has also made several engagements which will begin with the season 1922-23, and will give details regarding these in due time."

NEW GERMAN ARTISTS.

This ended the managerial statement. With regard to the last sentence, the MUSICAL COURIER learns that one of these artists is the German dramatic tenor, Richard Taucher, of the Dresden Opera, and another one, Barbara Kemp, leading dramatic soprano of the Berlin Opera. Mr. Gatti stated that he heard a large number of capable artists in Germany and Austria during his visit to those countries. In regard to a successor to Caruso, Mr. Gatti repeated his previous statement that there are but three elements which can decide who will be the "successor" to the famous artist, namely, public opinion, the press and time.

Mr. Gatti's statement quoted above covers only a few things of the season, up to New Year. It is already announced that the novelties coming later in the season will be "Snegorotchka," by Rimsky-Korsakoff, and Mozart's "Cosi Fan Tutte."

Scotti Opera's Fine Season in San Francisco

San Francisco, Cal., October 3, 1921.—Last night the brilliant season of opera to which this city has been treated by the Scotti company came to a close with a program presenting acts from various operas and the complete production of "The Secret of Suzanne." The vast Exposition Auditorium was crowded and the enthusiasm and splendor "get-together" feeling that was evident between singers and audience proved how welcome these songbirds have been in this city.

The season opened on September 19 with Geraldine Farrar and Antonio Scotti in "La Tosca." Mario Chamlee, Stracciari, Charles Hackett, Greek Evans, Morgan Kingston, Alice Gentle and Olga Carrara are but a few of the other artists who scored genuine successes during the season here of this excellent opera company. A complete report of the performances will appear in next week's MUSICAL COURIER.

K. D.

Akimoff's Interesting Program

Alexander Akimoff, the Russian basso, formerly of the Petrograd Opera House, has prepared a most interesting program for his recital in Carnegie Hall, Thursday evening, October 20. Assisted by Jacques Wolfe, at the piano, he will first sing an aria from "The Magic Flute," followed by an aria from "Don Carlos." Beethoven's "In questa tomba oscura" and an aria from "Mephisto" (Boito) will complete the first group. For his second group he has selected "Der Doppelgänger" (Schubert), "Dream in the Twilight" (Strauss), "Biblical Song" (Dvorak), "Deep River" (Burleigh), and "Eros" (Grieg). A Hebrew chant by Rimsky-Korsakoff and Boris Levenson's "Be Merciful," which will be sung for the first time from manuscript, accompanied by the composer, make up the third group, and his fourth will be devoted entirely to Russian composers.

Titta Ruffo Arrives

Tuesday morning of this week, Titta Ruffo came into New York on the S. S. La France. He looked youthful and jaunty as ever, clad in a Norfolk suit that would grace any golf links. The baritone said that he had spent most of the summer quietly at home in Rome, doing a little studying and riding horseback for exercise. He expressed his deep sorrow at the death of Caruso, a close friend as well as a fellow-artist, and said that it had so profoundly affected him that he still felt the depression. Ruffo is looking forward with great interest to his first season with the Metropolitan Opera, where he will make his debut early in December, probably in "Ernani." His concert tour begins Friday of this week and Manager Johnston, who, with his associate, Paolo Longone, met the distinguished baritone at the pier, has booked no less than twenty-five dates for him before and after the Metropolitan appearances, including two in New York.

BALTIMORE MAY LOSE MUNICIPAL ORCHESTRA

Baltimore, Md., known throughout the country as the "Cradle of Municipal Music," stands in danger of losing its symphony orchestra season this year. Upon the recommendation of Frederick R. Huber, municipal director of music, Mayor William F. Broening has cancelled the first concert of the season, scheduled for November 6. The danger, which threatens the very existence of the orchestra, said to be the only one in the country actually supported by a city, lies in the refusal of some of the members to play this year at the same rates of pay that were received last season. Mayor Broening has announced that none of the twelve concerts planned would be given unless the members of the aggregation played at the old rates of thirty dollars a performance, instead of forty dollars, which has been demanded by some.

Gustav Strube, director of the orchestra, had heard, it is said, that a few of the men had asked for more pay, but had not thought the difficulty insurmountable. He hardly could believe the statement that the initial program had been cancelled.

Regret, more than anger, it is said, is felt by both the Mayor and Mr. Huber. The Mayor explained that the orchestra had been a matter of great pride to the city and a signal municipal achievement. He also declared that the musicians got seventeen dollars a concert when the orchestra was organized seven years ago, and that the pay had been increased steadily.

"Last year the men got thirty dollars a concert, including the rehearsals," said the Mayor. "This year a few say they cannot play for less than forty dollars. If we pay these few forty dollars, we must pay the others the same. The appropriation is \$12,000 a year, and the expenses have been about \$18,000 or \$20,000 a year, with admission at fifty and seventy-five cents and one dollar. At such a time as this, with severe depression, when men are voluntarily accepting lower wages, it hardly seems right for the musicians to demand a 33 per cent. increase."

I SEE THAT

Leo Sowerby will be the first American composer to benefit by the recent establishment of a musical scholarship at the American Academy in Rome.

Galli-Curci will sing at the Metropolitan during the time that the Chicago Opera is at the Manhattan.

The Princeton University faculty has made a ruling not to allow music on the campus after 10 p. m.

Chaliapin sang in London on October 5, after an absence of seven years, and was given an ovation.

The United States Government will permit Georges Baklanoff to sing here this winter.

Jacques L. Gottlieb conducted fifty-two outdoor symphony concerts for the American Orchestral Society.

The National Opera Company of America has been incorporated in New York.

The Georgia Legislature has imposed a tax of \$2,500 on every performance of grand opera in the State.

The Costanzi Opera House in Rome has been closed owing to the heavy cost of producing opera.

Gatti-Casazza says that only time and the public can decide who shall be Caruso's successor.

The London String Quartet will give a series of three New York recitals.

Baltimore stands in danger of losing its symphony orchestra this year.

Daisy Jean, the Belgian cellist, arrived in America on September 30.

Helen Stover, soprano, was given an exceedingly hearty reception when she sang in Lancaster recently.

Rudolph Gruen is off on a six weeks' concert tour.

Rudolf Gruen has just opened a vocal studio in Carnegie Hall.

Edward Johnson will make twelve concert appearances during October in Canada and the West.

The National Federation of Musical Clubs is interested in furthering music in the public schools.

Charlotte Peege will begin a tour on October 24, which probably will extend to the end of June.

William J. Ziegler and W. F. Boddington have established the New York Concert Bureau.

It is rumored that Morris Gest will be Chicago's next grand opera impresario.

The Mozart Society of New York has resumed activities and is looking forward to its busiest season.

Frieda Hempel gave 250,000 crowns for the relief of the poor children of Vienna.

The Metropolitan will open on November 14 with Galli-Curci in "Traviata."

Lenora Sparkes will fill her third Toronto engagement within eighteen months on October 31.

Lydell Barber will be the accompanist for Marguerite D'Alvarez this season.

The Oratorio Society of New York will give three concerts in Carnegie Hall this winter.

Guy Maier and Lee Pattison opened their season at Wells College, Aurora, October 10.

Cecil Fanning visits Sault Ste. Marie, Mich., for the first time on October 14.

Josephine Luchese made a most successful debut in New York with the San Carlo Opera.

Nelson Illingworth will open his season tonight at Harrisburg.

Percy Grainger will give only one recital in New York, some time in January.

"Die tote Stadt," "La Navarraise," "Ernani," "Le Roi d'Ys" and "Die Walküre" are among the novelties to be presented at the Metropolitan this season.

As the years go by Mme. Schumann-Heink seems to be more in demand than ever.

Mexico City is enjoying a season of opera.

Ferenc Vecsey has the only photograph in existence of George Patten's painting of Paganini.

Saint-Saëns was eighty-six on October 9.

Tommasini, tenor of the San Carlo Opera, also is a lawyer and a doctor.

Serge Prokofieff will sail from France the middle of October.

Artur Schnabel has accepted an invitation to become a member of the Beethoven Association.

Emil Telmányi, Hungarian violinist, has arrived in New York for his debut recital October 20.

Wilhelm Von Wymetal succeeds the late Dr. Loewenfeld as director of the Hamburg Opera.

The Scotti Opera Company has completed two weeks of excellent performances in San Francisco.

A Harvard professor is going to make his history classes sing music appropriate to the period about which they have been studying.

G. N.

National Concerts, Inc., Drops Kerekjarto

Duci de Kerekjarto, the violinist, is no longer under the management of National Concerts, Inc. Samuel Geneen, president of the bureau, states that Kerekjarto, after receiv-

ing large money advances on his anticipated earnings, violated his contract. Suit has been brought against the violinist.

GALLO FORCES CONTINUE TO DELIGHT OPERA GOERS HERE

"Hansel and Gretel" Performance Attracts an Especially Large Audience at the Manhattan

"CAVALLERIA RUSTICANA" AND "PAGLIACCI," OCTOBER 3.

Interest seemed lacking somewhat in the first half of the evening's program at the Manhattan, for a large part of the audience waited until "Pagliacci," the second opera, before putting in an appearance. However, "Cavalleria" was well done and the cast handled the production very capably. Those appearing were: Bianca Saroya as Santuzza, Ada Paggi as Lola, Anita Klinova as Mama Lucia, Boscacci as Turiddu, and Molle as Alfio. Papalardo conducted.

The star of "Pagliacci" was Gaetano Viviano in the role of Tonio. His prologue was the "hit" of the evening and so well liked that he had to repeat it. Sofia Charlebois made a good Nedda, and Tommasini was the Canio. It was too bad that the tenor showed such a lack of respect for his colleagues, especially Nedda, when she was presented with flowers; he simply shoved them at her, letting some of them fall on the floor for her to pick up herself. D'Amico was the Silvio, Tudesco the Beppo, and Peroni conducted.

"TOSCA," OCTOBER 4.

The first San Carlo performance of "Tosca" this season was one of the best since the New York engagement opened. Anna Fitziu was Tosca. Vocally she left nothing to be desired and histrionically she did the best dramatic work that she has ever done in New York in the second act. Hers was a distinct and vivid characterization of the Sardou heroine, especially good when one considers that she was handicapped by a Cavaradosi who was far from adequate either vocally or as an actor. Joseph Royer, the baritone, on the other hand, was a splendid Scarpia. Vocally he was entirely satisfactory, and with Miss Fitziu he gave a dramatic performance of the second act which was truly moving. The smaller parts were competently handled on the whole, and Peroni, conducting, put the necessary vigor into the score.

"HANSEL AND GRETEL," OCTOBER 5 (AFTERNOON).

The San Carlo performance of "Hansel and Gretel" at the Wednesday matinee cannot honestly be called a good one. It evidently had altogether too little preparation, both in the orchestra and on the stage. What redeemed it was the fact that both Hansel (Elinor Marlo) and Gretel (Dora De Philippe) were excellent, singing their parts delightfully with clean English diction and playing as if they heartily enjoyed it. The rest of the cast, taken by second and third rank artists in the company, was entirely inadequate. Henry Hadley did his best to pull an unaccustomed orchestra safely through the intricacies of a very complicated score and accomplished marvels on the whole. At that it was a true delight to hear once more Humperdinck's exquisite melodies and to share in the joy and happiness of the most Pollyanna of all operas.

"LA GIOCONDA," OCTOBER 5 (EVENING).

Elizabeth Amsden made an excellent Gioconda, October 5, and scored a personal triumph. This also might be said of Corallo as Enzo. Nina Frascani was the Laura; De Biasi, the Alvise; Paggi, La Ciela; Royer, Barnaba; Cervi, Zuane; Molle, Un Cantore. Peroni conducted.

"LA TRAVIATA," OCTOBER 6.

Verdi's "Traviata" drew another full house on Thursday evening, October 6, and the excellent presentation of this work, under the baton of Carlo Peroni, thoroughly merited the tumultuous applause accorded by an altogether friendly audience. Josephine Luchese made a charming Violetta, singing the part remarkably well and looking lovely enough to win the hearts of all. It was a pity, however, that her costumes, although beautiful, were so apparently not of the period as to spoil the effect of the ensemble. Salvatore Sciarretti was an excellent Alfredo, and Gaetano Viviano merited special comment for his fine vocal work as Germont senior. Others in the cast were Frances Morosini as Flora, Anita Klinova as Annina, Luigi Dalle Molle as Gastone, Joseph Tudesco as Baron Dauphol, and Natale Cervi as Doctor Grenvil.

Dr. W. Rhys-Herbert Dies

Dr. W. Rhys-Herbert, a resident of Minneapolis, well known as a composer of operettas and sacred cantatas, conductor of the Minneapolis Elks' Glee Club, died October 3, his fifty-third birthday, at the West Side Hospital, Chicago, after a short illness. He was born in Resolven, Wales, October 3, 1868. He was closely identified with matters musical in the Twin Cities and known in musical circles throughout the country.

FAREWELLS FEATURE OPENING OF BERLIN'S SEASON

Strauss, Elly Ney, Vecsey and Huberman Off to America—Others to Follow—A New "Flying Dutchman" at the Opera—Symphonic Forecast

Berlin, September 21, 1921.—Another season has begun. The calendar indicates September, but the billboards and the activity in the concert halls are more like November at home. There is a remarkably wintry tang in the evening air, too, and the ragged leaves that still cling to the branches cannot hide the fact that it is all over with the glory of this indescribably brilliant and—quiet summer time. Familiar American figures still linger about to hear the beginnings of the Berlin music season, as hors d'oeuvres to the musical beef, and—of New York.

Ominous hors d'oeuvres! For the chief attraction of these savory lies in their rarity. One reads in fattest print:

FAREWELL CONCERT BEFORE THE AMERICAN TOUR:

RICHARD STRAUSS. SOLOIST: ELLY NEY.

ONLY MATINEE VECSEY (ON HIS WAY TO AMERICA).

HUBERMAN: ONLY CONCERT BEFORE THE AMERICAN TOUR.

FAREWELL CONCERT CLAIRE DUK.

ONLY CONCERT BEFORE DEPARTURE FOR AMERICA—JOSEPH SCHWARZ.

FAREWELL CONCERT SLEZAK.

SPIWAKOWSKY. HIS ONLY RECITAL BEFORE THE ENGLISH TOUR.

And so on and so forth. Who on earth is going to stay? thinks the German concert-fan (to whom music is so much a part of his daily bread that he synchronizes the two kinds of nutriment). Do not these tempting hors d'oeuvres indicate a very mediocre sequel? Will not every really great artist, now that "peace" is more or less universal again, join in that "flight from the Mark" of which the economists speak? Surely not a pleasant outlook, so far as quality is concerned. (That Berlin will establish a new record for quantity this winter is indicated by the opening of two additional concert halls.)

The public reacts to this as might be expected. Although Berlin W. W. in peasant dress is still adding local color to the Bavarian mountains, the proletarian "middle class" and

the well fed proletariat crowd these star concerts and take the farewells very seriously. They applaud and applaud, shout "bravo" and "come back," stand in crowds at the artist's exit and choke their auto's path night after night.

Even Richard Strauss, of the cold and phlegmatic exterior, is animated by this ovation (which does not prevent

but bestir the last skeptic in the audience to the very depths of his soul. By dint of the structural consciousness of the performance, its compelling tempo and its bold sweep, the feeling of absolute relationship of all the parts to each other, this gigantic work held one in almost breathless attention to its irresistible forward urge. "Zarathustra" is twenty-five years old, and while it has lost its terrors for the timid it is as modern today as it ever was. It is fortunate that Strauss is to open his first American concert with this; for in no other work is the force and weight of his personality—as a composer and a conductor—more strongly felt.

Whether Strauss' companion in the Mozart concerto (B



FERENC VECSEY

(crowned with only derby) fighting his way through a crowd of enthusiasts after his farewell in Berlin.

his looking at his watch when the applause lasts too long!) He reacts to it as a real artist would: conducts like a god.

STRAUSS, CONDUCTOR.

Strauss' program was Mozart-Strauss. Tall and erect, but much at ease, the white haired composer stands, with apparent unconcern. Watching his natural, nonchalant movements, one is all the more surprised by the effect. His Mozart rhythms are lived, not thought. The "Jupiter" symphony rose like a giant edifice before one's oral vision. The allegro was majestic, broad, dynamic; the andante wonderfully free, like recitative and arioso; the minuet measured, gracefully dignified; the finale con brio, with flashes of infinite strength. And all this is achieved with rare economy of force, by suggestive power rather than outward demonstration. Conducting from his wrist, his left arm loose at his side, Strauss summons more effect than most conductors working both arms from the shoulders. For whole stretches he seems merely to beat time (but those who watch him rehearse know what is behind this); only when he rallies his men to a great crescendo or accelerando does he use his arms or animate his body to the springy motion so familiar from his youthful years. Nothing with Strauss is rigid, absolute; every beat "re-bounds." Flexibility, roundness, flowing motion is the keynote of his remarkably lithe and live delivery. I venture to say that there is no conductor today who can reincarnate Mozart like Strauss. Prominent conductors present were amazed.

Less surprising is his success in his own works. Yet what he got out of the Philharmonic Orchestra in "Zarathustra" was a miracle. Such masses of sound, overwhelming yet absolutely balanced, such tonal architecture, such clarity despite complexity, and such terrific emotive force could not

major), Mme. Elly Ney, caught the spirit from him or from "above," it must be said that her performance was not only impeccable but saturated with true Mozartean beauty, in color and tone, bathed in a halo of poetry. The audience (Continued on page 44.)

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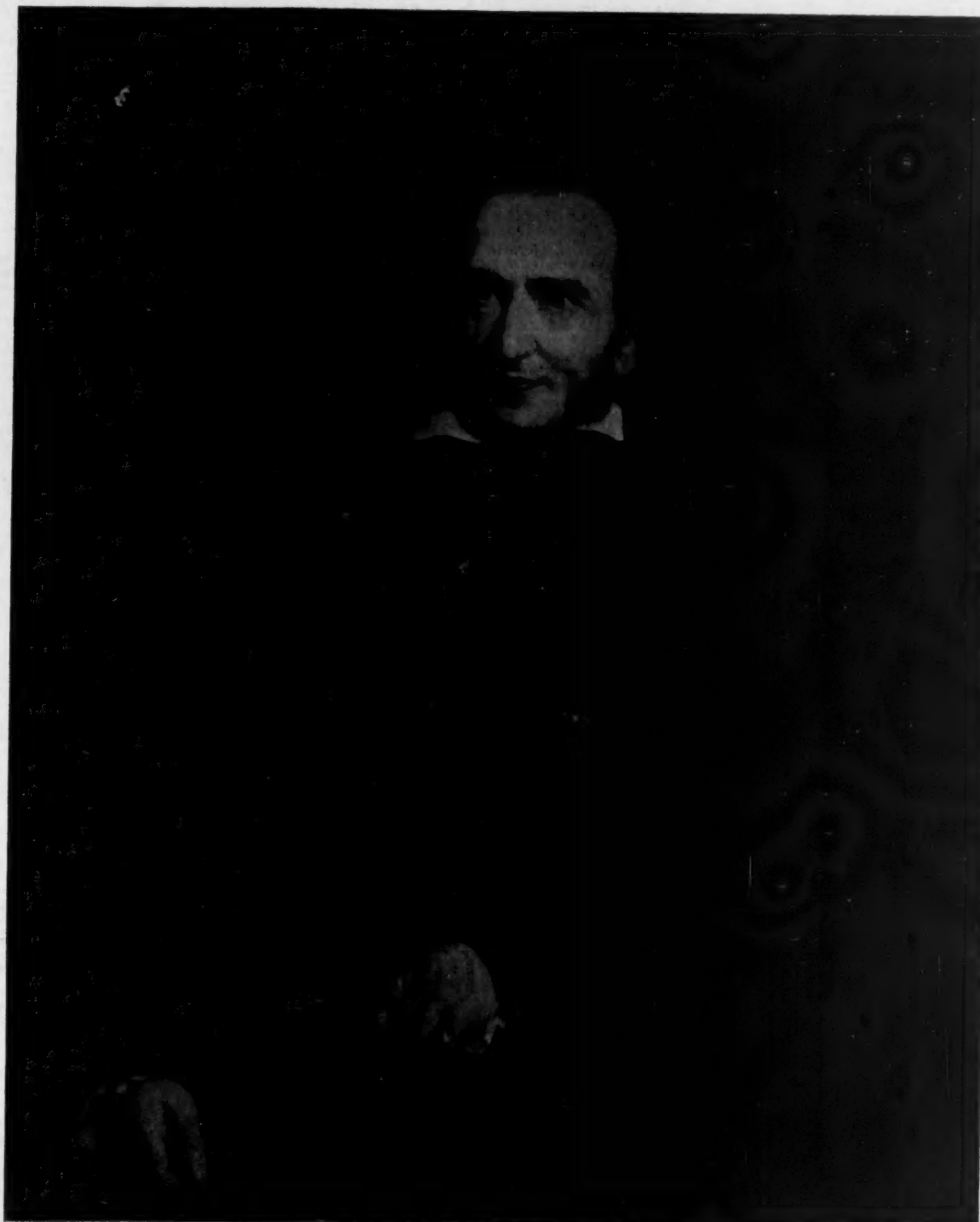
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y compris l'effigie et son petit autographe de
N. P. portant l'authentification de son fils Achille,
me bien signé directeur de l'artiste magicien,
le jeune et grand violoniste Franz von Vecsey
comme témoignage d'amitié et d'admiration
après l'arrivée petit-fils*

Nicolo Paganini
Milan le 1^{er} Mai 1911

"A PAGANINI GIFT TO VECSEY"

Naturally his two famous violins are the most cherished possessions of Ferenc Vecsey, but outside of these violins, there is nothing he prizes so highly and guards with greater care than the only photograph in existence of George Patten's famous painting of Paganini.

The history of this photograph is most interesting. While young Vecsey was concertizing in Milan in April, 1911, a card was handed him after the concert, bearing the marvelous name of "Nicolo Paganini." It can be well understood how young Vecsey was affected, but when the card was immediately followed by the entrance of an old gentleman, who kissed and embraced him, and told him that he was the great grandson of the unrivalled violinist, Vecsey was more than happy. Signor Paganini took with him to Parma, where he resides, a famous photographer and a photograph was made of the George Patten painting. Only one copy was struck off and the negative immediately destroyed.

Attached to this photograph Master Vecsey found a lock of Paganini's hair carefully sealed, and a visiting card of Paganini's, on which, in his own handwriting, he had written a receipt for his first London fee. This priceless gift is carefully guarded by Mme. Margit de Vecsey, the violinist's mother, at their ancient castle in Hungary. Written on the margin of the photograph, as will be seen from the reproduction in this issue, is a dedication, in the handwriting of Paganini's great grandson, dated Milan, May 1, 1911, reading as follows:

"This unpublished reproduction of the great portrait of Nicolo Paganini, the work of George Patten—declared to be the portrait most closely resembling him and always in the family—a lock of hair and a small autograph of N. P., authenticated by his son Achille, is offered by his great grandson to the most worthy successor of the artist-magician, the young and great violinist Franz von Vecsey, as a token of friendship and admiration.

"Milan, May 1, 1911.

(Signed) Nicolo Paganini."

WORCESTER FESTIVAL

(Continued from page 5.)

an aria from "Zémire and Azor," Gretry, and an aria from "Conchita," Zandonai, both of which were rendered in a thoroughly artistic manner, as is always the case with everything this singer does. George Barrere skillfully played the flute obligato for Miss Liebling's first number. The program for the concert was as follows:

Vaughan Williams, "The London Symphony;" Charles T. Griffes, "The White Peacock;" Grétry, aria from "Zémire and Azor" (flute obligato by George Barrere), and Zandonai, aria from "Conchita," Estelle Liebling; J. Guy Ropartz, fantasia.

THIRD CONCERT, OCTOBER 6.

The attendants at the festival apparently were eagerly awaiting this concert, the special interest being due to the fact that on this occasion Edgar Stillman Kelley's "The Pilgrim's Progress" (noted as a musical miracle play) was heard for the first time in Worcester. Old Mechanics Hall was crowded nearly to capacity, and enthusiasm was at a high pitch. The artists presenting the respective parts were as follows: Christian, Arthur Middleton; The Dreamer and Mr. Worldly Wiseman, Harold Land; Evangelist and Hopeful, Judson House; Apollyon and Mr. Money Love, Fred Patton; Shepherd Boy, First Shepherd, and an Angel, Grace Kerns; Mme. Bubble and Wife, Otilie Schillig. The New York Symphony Orchestra, the Festival Chorus and the School Children's Chorus also took part in the program, with Nelson P. Coffin conducting the performance and Walter W. Farmer at the organ.

Regarding the singing of the chorus, the prevailing opinion seemed to give just credit to Mr. Coffin for having brought the singers to so high a standard of perfection as was exemplified at this concert. The chorus never has been heard to better advantage, and appeared to be inspired. However, this is not to be wondered at, for Mr. Kelley's "Pilgrim's Progress" warrants inspiration.

The children's chorus sang charmingly, and much praise is due Charles I. Rice, who had them in charge, for the excellent effects he obtained.

Of the soloists, Grace Kerns presented her roles with great artistry, using her dependable and agreeable soprano voice in a way denoting perfect command. A certain purity and beauty of tone marked all that she sang. Miss Kerns was especially well received. In her two roles Otilie Schillig sang with much feeling and understanding, and at all times used her beautiful voice intelligently.

Judson House's rendition of the music allotted to him was a true delight, for he uses his sonorous tenor voice with authority. The exacting audience applauded him generously for his excellent interpretation of the parts of the Evangelist and Hopeful. Mr. House is in the first years of his career, and undoubtedly he will enjoy many successes in the future.

Arthur Middleton portrayed Christian, and his sterling musicianship was in evidence in every note he sang. There appeared to be no technical difficulties in the part for him, his phrasing, breath control and keen understanding of the

role making his interpretation one long to be remembered. The parts of Apollyon and Mr. Money Love gave Fred Patton an opportunity to reveal the unusually wide range of his beautiful voice. Mr. Patton sang admirably, as he did on the previous evening, and also displayed the necessary action. Harold Land had almost a thankless, unappreciated portion of the oratorio to sing, but he showed a marked understanding of the music and his voice was pleasing. His diction especially was commendable.

The orchestra deserves much praise, and Mr. Coffin must be given an abundance of credit for the excellent first performance here of Edgar Stillman Kelley's remarkably fine musical miracle play, "The Pilgrim's Progress." During the intermission Mr. Kelley was called to the platform, and the entire audience rose in appreciation of his work.

J. A. R.

FOURTH CONCERT (AFTERNOON), OCTOBER 7.

The fourth concert, given by the orchestra and Otilie Schillig, Friday afternoon, delighted another big audience of music lovers. Miss Schillig made an excellent impression in the aria "Adieu Forests." Beethoven's seventh symphony, the opening number by the orchestra, was played as only few of the world's orchestras could play it. Two nocturnes, "Nuages" and "Fêtes," Debussy, were the novelties offered, and the "Tannhauser" overture was the closing number.

FIFTH CONCERT, OCTOBER 7.

The fifth and closing concert was a genuine treat. The program was in every sense a fine one and a happy choice for "Artists' Night." There was Rosa Ponselle, now an established favorite in Worcester, to charm anew, and Arthur Middleton to delight a legion of admirers, the orchestra and splendid chorus, and a permissible appealing to popular taste in the encores.

The New York Symphony players gave a splendidly arranged program, containing such products of genius as the familiar "Peer Gynt" suite and Liszt's symphonic poem, "The Preludes," two of the most delightful offerings of the entire festival. Then there were two quaint and dainty dances by Casella, a composer of whom it would be a pleasure to hear more, the Berlioz overture to "Benvenuto Cellini" and Moskowski's "Perpetual Motion" movement from one of his almost forgotten suites.

Miss Ponselle has advanced in her art since heard at last year's festival. Lacking in nothing of its richness, her voice seems better guided by artistic and technical canons and her personality is as engaging to an audience as before. Arias from "Tosca" and "Gioconda" were the preludes to repeated encores. Arthur Middleton, the other soloist, gave the Drum Major and the Factotum arias with splendid artistry, and the encores which he received were his due.

A. M. H.

NOTES.

An unusual tribute was paid to Dr. Arthur Mees when he arrived at the Thursday evening concert for "The Pilgrim's Progress," the chorus rising and heartily applauding him. Dr. Mees was conductor of the Worcester Festivals for twelve years, and retired after the performances in

1919. At this concert there also was due recognition for Edgar Stillman Kelley, composer of "The Pilgrim's Progress," and Nelson P. Coffin, conductor of this year's chorus.

J. Vernon Butler, vice-president of the festival, is conductor of the Worcester Oratorio Society, which organization will begin rehearsals on the evening of October 31 in Union Church for a performance of "The Messiah" on December 26 in Mechanics Hall.

Ida Parrott, who is responsible for most of the social notes written each year in connection with the festival in the Worcester Evening Post, continued her good work and had a most attractive column this year too. She has charge of "Gossip and Gowns" for that paper.

1921 marked the first year that Worcester has held a festival without a contralto, violinist or pianist as soloist.

Arthur Middleton made such an excellent impression at both of his appearances at the festival that undoubtedly he will be heard here again next year.

Edgar Stillman Kelley stated that he composed the solo theme for Christian's solo in the first part of "The Pilgrim's Progress" when he was only twelve years old.

Otilie Schillig had as her guest at the festival Mrs. Van Ende, who has been her principal teacher. Miss Schillig is proud of the fact that her entire musical education was received in America.

There has been much consideration given to transferring the Worcester Festival from the month of October to some time in the spring.

Many artists and music lovers gave receptions at the Bancroft during the period of the festival, and a word should be said in praise of that hostelry for the excellent force of employees at its command.

Among the well known personages who journeyed to Worcester for the festival were George Dunham, conductor of the People's Chorus in Boston; Dr. J. W. Taylor and Thomas Ewing, of New York; William Arms Fisher, composer, connected with the Ditson Company, Boston; Delphine Marsh of New York; Carl Stoekel of Norfolk, Conn.; George R. Bond, of the Springfield Festival and Orpheum associations; Emily Frances Bauer, and Joseph Priaux, of Charles Ditson Company, New York.

Judson House and Harold Land presented the program this year for the high school students. The party included also Charles I. Rice, Arthur J. Bassett and R. Johnson. Owing to the shortage of time the program was presented only at the Commerce High School and not at the other two schools as had been planned.

Bernard Emmons, business manager of the New York Symphony Orchestra, is a former Worcester man, and he and his mother attended the festival concerts. According to his mother, Mr. Emmons was always interested in the festival music, the orchestra having a special fascination for him as a boy, when he earned his admission ticket by selling program books. Mr. Emmons has charge of making all engagements for the orchestra, and accompanies it wherever it goes. He was in business with the Worcester County Institution for Savings until two years ago, when he became associated with the New York Symphony.

(Continued on page 29.)

SCORES AGAIN! MISHEL PIASTRO

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PRESS COMMENTS:

"His tone, always true to pitch, sang full and eloquent. Surpassed even the impression he had made at his introduction to local music lovers."—*American*.

"A mature musician whose chief business is to present music with fitting regard to its innate beauty."—*Brooklyn Eagle*.

"Few violinists produce a tone as beautiful as his and there is a seriousness about his playing that cannot leave his hearers unaffected."—*Telegram*.

"Plays with maturity and depth of a seasoned artist."—*Tribune*.

"His singing tone, his full if not intense feeling, his fullness of phrasing and roundness of intonation are qualities which pledge a public's liking."—*Sun*.

"Played the Bach sonata with fine dignity and authority. His tone is full and round and his intonation is perfect."—*World*.

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A NEW SYSTEM OF EDUCATION WITH THE AID OF MUSIC

By Napoleon Hill

This interesting article was written by a man who has devoted ten years to research in the field of Applied Psychology, having analyzed more than 10,000 men and women in his study of the reaction of the mind to various stimuli, including that of music. As founder of Hill's Golden Rule Magazine and as Editor and Publisher of Napoleon Hill's Magazine, Mr. Hill has become one of the leading journalists of America whose opinion is held in high regard by over 100,000 readers.—EDITOR'S NOTE.

Newton discovered the Law of Gravitation by mere accident, as he watched an apple fall from a tree. Steam-power was discovered by accident by a young man who sat before a fire watching the steam raise the lid of a kettle that was hanging over the fire.

I was visiting Robert Quait, musical director of the Electric Recording Laboratories of New York City a few weeks ago, and while I was there Mr. Quait's wife was rehearsing a musical number preparatory to making a musical record. By the merest accident she produced an effect on the piano which struck a corresponding rhythm in my emotions and led to an experiment that resulted in the discovery of a principle of education that I firmly believe will prove to be second in importance only to Froebel's discovery of the kindergarten principle.

At the time of this writing Mr. Quait and the writer are in the midst of further experiments in connection with the application of this same principle to child training. Briefly explained, the principle consists of a combination of music and spoken words, recorded on a phonograph record in such a way that the music arouses the interest of the listener or student and arrests the attention of the conscious mind while the spoken words of instruction are planted in the sub-conscious mind. The system is a combination of music and psychology, and I am satisfied it is but a matter of time until this same system will be successfully used in the treatment and cure of inmates of prisons who have criminal tendencies.

During the war it was discovered that production in the munitions plants could be increased nearly fifty per cent through the use of music, and that the day's work could be performed, with the aid of the right sort of music, with little or no fatigue to the workers.

I have proved to my own personal satisfaction that music can be used successfully in the treatment of many forms of sickness, and I am satisfied it will be but a question of time until we will find that music has a therapeutic value far ahead of anything yet discovered through scientific experiment. Furthermore, the effect of music is that of a stimulant which arouses the emotions and inspires one to rise to the very highest and noblest thoughts.

It has been found that one can operate a typewriter with greater speed and with no fatigue whatsoever, when working within hearing of the proper sort of music.

An idea made to reach the mind of either a child or an adult, through the optic and auditory nerves at the same time, registers itself much more quickly and more permanently than one which reaches the brain through only one of the senses. This new system of teaching through the aid of phonograph records contemplates also the use of printed lessons which will be read by the student while he listens to the same lesson on the phonograph record. This means a saving of all the way from one-tenth to one-half time in study, and the music, of course, reduces the fatigue of the student during the time of study.

Speaking of "accidents" leading to important discoveries, I want to direct your attention to an incident which is responsible for the writing of these lines. Two years ago Robert Quait was rapidly becoming one of the best known tenors in the country. His manager had him booked on a widely extended circuit and he was gaining ground with the public very rapidly. All of a sudden Mr. Quait dropped out of sight and the people began to inquire about him. No one seemed to know where he was or what had happened. This is the first information the public has received as to the cause of Mr. Quait's sudden retirement. This is what happened: Mr. Quait awoke to the possibilities of music and saw its influence as a medium through which balance or equilibrium of the mind could be established, and went into the laboratory to carry on experiments. So startling have those experiments been that he believes music will soon become a necessary part of the working equipment in every factory where men and women work, in every school, as a means of stimulating interest in study, in every asylum as a medium of treatment for the insane, and in every prison as a means of curing criminal tendencies.

This writer fully endorses Mr. Quait's viewpoint, as it harmonizes with the results of experiments with music as a therapeutic force which he has carried on for more than ten years.

Mr. Quait has introduced many innovations in the production end of the Electric Recording Laboratories. For example, he has established a personal record department through which any person who can sing, play any instrument, recite or tell a comic story that will appeal to children, can have a personal phonograph record made of his production for a very nominal sum. He coined the term: "Have a picture made of your voice," and has worked up a considerable business with people who wish to give their friends one of their personal phonograph records for a Christmas present. The Laboratories will turn out twelve regular ten-inch records that can be played on any talking machine at a cost no higher than the charge of a good photographer for a dozen photographs.

Lecturers, teachers, public speakers, singers and musicians who have a following among the public are having records made of their productions and selling them at a handsome profit. This has proved to be a very substantial source of income to Chautauqua workers who have opportunity to sell their personal phonograph records to their audiences.

Mr. Quait believes the phonograph record will become a

necessity in the field of education. It has now reached its limit as a means of entertainment, and the next big step in its development will be along educational lines.

Mishel Piastro in Recital

Mishel Piastro appeared before a good sized house at Carnegie Hall on Saturday, afternoon, October 2. Last year he made an excellent impression by his work and his playing upon this occasion was no less convincing. Josef Bonime furnished valuable support at the piano.

Stella H. Seymour's Dunning Classes

Stella H. Seymour closed a very successful class in the Dunning System at her studio in San Antonio, Tex., on August 20. Mrs. Seymour now is conducting a week-end class, at Studio 1219, Garden street, San Antonio.

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Se Florindo e fedele.....Scarlatti
Dido's Lament.....Purcell
Droop not, Young Lover.....Handel

II.

Scene and Aria:
"Una Voce poco fa" (Barber of Seville).....Rossini

III.

Two Night Songs (Siegfried Sassoon).....John Alden Carpenter
(a) Slumber Song
(b) Serenade

IV.

Ich trage meine Minne.....Richard Strauss
In meiner Heimat.....Hilchach
Lamento Provençal.....Paladilhe
Impression Basque.....Fourdrain

V.

Epitaph of a Butterfly (Thomas Walsh).....Marion Bauer
Amor Silentium (Blanche Wagstaff).....Paul Tietjens
We Two (Ernst Staus).....A. Walter Kramer
Time for Making Songs Has Come (H. Hagedorn).....James H. Rogers

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GEORGE REIMHERR

(Sketch by George Peixotto)

TIME APPEARS TO MAKE FEW CHANGES IN THE GREAT DE RESZKE, SO MAY PETERSON DECLARES

The Metropolitan Opera Soprano, Back Again from Europe After Having Spent the Warm Months at His Summer Home Coaching with the Famous Master, Relates Many Interesting Incidents Which Prove Him to Be Still in Good Health, Fine Spirits and Possessed of His Same Old Time Humor—"The Most Beautiful Organ in the World Is Gone," He Said, When Told of Caruso's Death—Has a Keen Fondness for Sports—Miss Peterson Visits Some of the Battlefields and Tells of Her Own Novel Experiences Abroad

After an absence of seven years from Europe, it is but natural to suppose that May Peterson thoroughly enjoyed her visit there last summer. In June it was that the singer sailed, going direct to Paris, where she visited all the familiar old spots dear to her heart, among them the Opéra-Comique, where she sang prior to the war.

"I was beautifully greeted," Miss Peterson told the writer with evident happiness, "and I must say that they were very sweet to me, for I was offered the continuation of my con-

tract, postponed on account of the war. This, however, I was unable to accept on account of my concerts here. But," she smiled in that charming Peterson way, "they told me the doors of the Opera would be open to me any time, which I do so appreciate."

"Then I sang at Rue du Berri, which was crowded to the doors. After the performance, if one can call it so, they presented me with this lovely bag," holding up an attractive black moire purse, "and a beautiful jade fan with a tortoise shell fan in remembrance of the work I did there eight years ago."

Then Miss Peterson spoke of her trips to the various fronts, the British and American greatly impressing her with the war's situation and destruction.

"Although the grass is again growing," the singer continued, "the fields have been leveled off and the bullet holes no longer are seen. The French women, it seems, work in the fields all through France, while our women attend mostly to the business side of the household. For instance, I went into a little shop to price a pearl drop, and upon asking how much it was, the old man in charge of the store at the time told me he didn't know as his wife kept the shop. That is very typical just now of the French woman; she takes the place of the man and is very much shrewder than her husband or son."

"When I visited the British front, I was much impressed by the reconstruction work. You'd see where one town had been completely demolished, and just a little distance off they had built the new town. You know those ammunition protectors? Well," Miss Peterson went on, "they have been using those for a temporary home and have painted them attractively. In Belgium, I found that the work is faster. In parts of France, I mean, the fields have not been cleared. Why, we ran across one spot where a helmet, coat, and even shoes of a dead soldier remained. I wanted to bring home the helmet, but people have been cautioned not to pick up anything on account of the possibility of a bomb."

"Another time, we broke down while on an automobile trip of inspection, so we got out and roamed about. Finally we were sure we had come to a dugout, not the real kind, however, for at the very end we discovered a mass of hand grenades, which we fortunately happened to see. Oh, it was all so interesting and I shall never forget it."

"Proceeding to Royat les Bains in the Auvergne Mountains, I went to the summer home of Mr. and Mrs. Jean de Reszke. That was the greatest thing in my life. You can't imagine the joy it gave me to return, after seven years, to coach again with this great master. The inspiration of working with him every day! We went over everything, but principally the different operas, because, naturally, he is more interested in those. Tale after tale he told me of his own experience, for he is writing his memories and I suppose it helped him refresh his mind. One little episode in particular is amusing."

"It seems his brother Edouard had told Jean that the only thing they understood in England was 'Wordely, gor-dele beady bee.' So when the brothers made a visit to London, Jean thought he would try it on the waiter, and he did. The waiter in reply said, 'Yes, sir, yes, sir,' and went off, and to this day Mr. de Reszke does not know what he meant by apparently understanding. This he gave as an example of how little one gets from a foreign language. Mr. de Reszke then told me how the same thing would sound in Polonaise—*va de le go de le bee de le bee*—which he uses as an exercise for distinct diction to his own melody."

"One day Mr. and Mrs. de Reszke had a great test of memory, which came in a discussion about the oldest scores. And there was nothing that Mr. de Reszke was caught on, even though some of the scores he had not even thought of for perhaps twenty-five years. But he repeated the lines word by word. Think of it, and he is seventy-two years old, although he does not appear to be a day over fifty-five. He remembered the tradition of all the operas, being able to name the singers who had sung the parts and was familiar with the roles of the soprano, baritone, etc. Many of the scores he knew in German, French and Polonaise."

"Speaking of 'Faust,' he told of an amusing incident that happened once to his brother, Edouard, when he was appearing as Valentine. You know 'Je pars' in French means in this particular duel scene, 'I fight,' and when Edouard was ready for the duel the opponent who was appearing for the first time in the role singing in French 'Je pars,' which means 'I am leaving,' turned to leave the stage. Edouard realizing that danger was at hand, asked where he was going and the other singer whispered: 'I am going away.'"

"But when we talked of his own success in 'Lohengrin' Mrs. de Reszke found a certain clipping that appeared in a New York paper about his reappearance in opera after an absence of some time. It seems there had been much curiosity as to how his voice would be, but he was cordially received and with his first two notes he caused an ovation."

"Petey?" his nickname for me," Miss Peterson laughingly explained. "'Would you like to read this notice?' he asked, and I told him I would love it. Then I realized that I had never heard him really sing at length, so I said: 'Just think, I have never really heard you, Mr. de Reszke! Can't you sing me a phrase?'"

"And he then sang me that big aria, 'Du liebst—' from beginning to end in the most marvelous voice, with his wonderful high C ringing out despite his seventy-two years. I was never so thrilled in all my life. 'Ah,' she cried enthusiastically, 'he knows more in his little finger,' holding up her own, 'than a whole mass of some teachers.' He is without doubt the greatest teacher in the world, especially for nuance and voice healing."

"Mr. de Reszke is extremely simple. The first time I went to see him on my arrival, can you imagine the great master saying: 'Well, Petey, you know you will find a big improvement in me.'"

"None but the biggest type of man would have uttered such a statement. He is so natural and simple in everything that he does!"

"And how long did you remain with de Reszke?" asked the interested listener.

"All summer nearly, and it was too marvelous," she answered. "I spent three and four hours a day working with him, and besides we had many long talks and walks in the woods together—Mr. and Mrs. de Reszke and myself. He was always telling of some experience of his which would be of assistance to my work."

Miss Peterson laid much stress on the importance de Reszke places on the possessive pronoun in singing. She said: "Take the French phrase for 'my heart'—*mon coeur*. Mr. de Reszke in trying to impress me with the value of the pronoun 'mon' he said that the heart was simply a mass of blood, etc., and meant nothing much in itself; but with the stress on the 'my' it meant everything, for the soul must always be with the living thing."

"Another time I was working on a French number in which the young god—*le jeune Dieu*—is mentioned. After I had finished singing the phrase Mr. de Reszke stopped me and exclaimed good naturedly:

"Petey, that god has whiskers. You, at least express that in your tone! You want youth in the tone!"

"Mr. de Reszke has a great sense of humor and it is just this that helps many of his pupils the most. He senses the faults in his pupils' work and in a way makes light of them so that they must profit by it. Instead of being pedantic, he is all alive and saves the situation. Yes, his is the keenest sense of humor I have ever known."

"He often spoke of the most interesting type of singer. To him it is the singer whose expression is reflected in his face—the one who comes out on the stage and, looking at his audience, gives his message in his eyes before he utters a note. An expressive face, according to Mr. de Reszke, is very vital."

"Ah," the enthusiastic artist exclaimed, realizing that there were many more points of interest that she would recall later, "I could tell you just hundreds of such interesting things that came up during the day. He dwelt a good deal on enunciation, for one other point, for it is a hobby with him, so to speak, but never for the sacrifice of tone."

"Were you with him when Caruso died?" asked the writer.

"Yes," she replied at once. "And I shall not forget the shock the news brought. Mr. de Reszke walked into the room and said very quietly:

"I have just heard that a comrade of yours is gone."

"Who?" I queried,

"Caruso!"

"It is not necessary to express our feelings at the time. And de Reszke after a bit said:

"The most beautiful organ in the world is gone. What a pity it is that he left no pupils to make his work live!"

"To be sure, we have his records and that is much to be thankful for. How fortunate I was to have sung with

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WORCESTER FESTIVAL

(Continued from page 26)

Caruso in 'Carmen!' Miss Peterson said slowly, and a little saddened for the moment. Then she came back again to de Reszke and his habits.

"He is much interested," she went on, "in tennis and would often arrange to finish his work by five-thirty so as to enjoy watching a match. An excellent golfer, too, is he, and through that kind of exercise keeps his wonderful physical condition. Summers he never takes more than a few pupils, but in the winter at Nice he turns them away."

While at Royat les Bains Miss Peterson enjoyed meeting the famous "March King" of France, Louis Gannes, whose "Hans, the Flute Player" was given in New York in the days of Hammerstein. Miss Peterson attended a performance at the French resort, the overture of which was conducted by Mr. Gannes. As an encore he played his well known "March Lorraine," which was repeated, it went so well with the public.

Miss Peterson said that she had had offers to sing in Nice, Monte Carlo and Paris, also to appear under Sir Henry Wood's baton at Queen's Hall, London. Sir Henry informed Miss Peterson, incidentally, that he thought her forte was Mozart.

While abroad Miss Peterson heard "La Bohème" given by a conductor under whose baton she had sung it once.

"I never dreamed that he would remember me," the soprano told the writer very modestly, "and was, therefore, amazed when he called me by name and asked me what I had been doing recently."

"They wanted me to sing at the Royal Opera, but I only sang upon two occasions—once at an afternoon for Ambassador Grechano of Spain and his wife, and for the Belgian Ambassador Von Hocargarden."

Going to London, Miss Peterson visited the places where she had been prior to the war and was much feted. Windsor Castle and Hampton Court were among them. Shortly after she set sail from Southampton so as to arrive in America in time for her heavy concert tour.

"While abroad," Miss Peterson reminded the writer, "I looked up some program works both in France and England. Neither country is rich with novelties, which is merely due to the unsettled conditions prevailing. But there are always some in every country, for Art never dies!"

"And by the way, to get back to Mr. de Reszke again," said Miss Peterson, rising to go, "he enjoys reading the MUSICAL COURIER so much, and once made this remark: 'It is peculiar, Petey, that so many people talk about me, isn't it?' showing again the chasm of his naturalness."

"It's because they all admire and love you!" I replied truthfully. "He is so like a child all the time and it's refreshing! But the most difficult thing of all was to get a photograph of him, for he has not had one taken for years, with the exception of one that Mrs. John McCormack snapped while they were visiting him, because he has always felt that bad luck follows his being photographed. So much so, that in crossing the Atlantic, on his way to America, he was known to pull his cap down over his face so as to get the best of the newspaper men."

"Once, however, Olga Nethersole, I think it was, prevented his plan. She was making a collection of hats and walking up to Mr. de Reszke one day on deck she asked for his cap as a souvenir. And he handed it over then and there, going capless for the balance of the trip. When I asked why he said that he could never refuse such a handsome woman any such request!"

"Such a man is the great de Reszke," exclaimed Miss Peterson as she walked to the door, and said over her shoulder seriously to the writer: "And he sent the MUSICAL COURIER his personal greetings!"

J. V.

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ANNE ROSELLE

Alice Gwendoline Albee covered the concerts in an interesting manner for the Worcester Gazette.

Arthur J. Bassett, J. Vernon Butler and Luther M. Lovell should be given credit for the smooth manner in which everything went in connection with the festival. Arthur A. Pelton and Harry R. Sinclair also were officers for this year. J. A. R.

Negro Orchestra in Shipwreck

On Sunday, October 9, the steamship Rowan, of the Laird line, running between Glasgow and Dublin, was sunk not far from the former city, in collision with two other steamers. Among the passengers on the Rowan were the players of the Southern Syncopated Orchestra, an organization of American negroes who have been playing with notable success in England and France for two years past, and who were on a tour through Scotland and Ireland. Of the thirty-eight members, six were missing, according to the first report, and Pete Robinson, the drummer, was known to be dead. Egbert D. Thompson, leader of the orchestra, and a veteran of the great war, is said to have acted with great heroism. Like the other passengers, he was carried down with the ship, but on coming to the surface swam to a life raft, onto which he dragged many of the survivors who were struggling in the water.

"Impresario" Dress Rehearsal

Thursday afternoon, October 6, at the Ritz Theater, a small invited audience saw a dress rehearsal of Mozart's "Impresario" given by the company which William Wade Hinshaw has organized for a road tour this season. Percy Hemus appears as of old in the title role and it would be hard to think of anyone who could present the character better than he, either from the vocal standpoint or from that of acting. The rest of the cast was generally competent and the setting and costumes up to the highest standard.



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CHICAGO OPERA ASSOCIATION ISSUES PROSPECTUS

Changes in Kinsolving Musicales—Roderick White's Recital—The Stults Reopen Studio—Arimondi Sings—Notes

ERRORS IN CHICAGO OPERA PLANS.

Chicago, Ill., October 8, 1921.—The Chicago Opera Association recently issued a statement of its new policy, in a well-gotten-up prospectus, in which, however, several mistakes are noticeable. The first appeared on the front cover of the pamphlet, calling the Chicago Opera Association the "Chicago Opera Company." The Chicago Opera Company is a bankrupt affair and it is dangerous for the Chicago Opera Association for more than one reason to use the name of that defunct organization. Another mistake is regarding the world premiere of "The Love of Three Oranges," which is announced as "The Love for the Three Oranges." It is announced to be sung in Russian, when it is well known that it will be sung in French. Another mistake is found in the list of tenors, where Edward Lan-kow is listed, while as a matter of fact, he should have been placed among the basses. Several other mistakes are also noticeable in that pamphlet, but then why tell people who do not know the difference between a tenor and a bass, a coloratura soprano and a contralto, or who's who in the operatic world. The musical language must be learned and it is expensive to pay exorbitant salaries to men who know a great deal of everything, but very little about music.

PROGNOSTICS.

This office believes that the two first sopranos, whose pictures appear in that rotation in the Opera Association's pamphlet among its new stars and principals for the season 1921-22, will not sing at that Auditorium this coming season.

POPULAR BARITONE RE-OPENS STUDIO.

Walter Allen Stults, well known baritone and instructor in vocal technic, together with his talented consort, Monica Graham Stults, soprano, have returned from their summer sojourn at Grand Lake (Colo.) and have already resumed teaching. Mrs. Stults is in charge of the vocal department of the Mary Wood Chase School, where her studio is the meeting place of an enthusiastic following. In addition to her work in Chicago, she has a large class in Evanston.

As in former seasons, Mr. Stults is associated with the faculty of the Northwestern University School of Music

where his clientele for many years has been of such proportions as to necessitate a long waiting list. To accommodate his Chicago students, Mr. Stults may be found in 426 Fine Arts Building, on Monday and Thursday afternoons of each week.

Walter Allen Stults announces the following teaching engagements filled for the present season by pupils from his classes at Northwestern University. Rhea Bollman, soprano, is associated with Augustana Conservatory, Rock Island (Ill.); Opal Kennedy, soprano, director of the vocal department, Cotter College, Sedalia (Mo.); Edith Neville, soprano, in charge of the voice department of the Arkansas State Agricultural School at Jonesboro (Ark.).

CHANGE IN KINSOLVING MUSICALES.

Alice Gentle, and not Lydia Lipkowska, will open the series given at the Blackstone under Rachel Busey Kinsolving's auspices. Percy Grainger has been secured in the place of Ernesto Dohnanyi, who is not coming to this country at this time of the year. The artists announced for the balance are those who will appear, including Julia Claussen, Claire Dux, Bronislaw Huberman and Ferenc Vecsey.

RODERICK WHITE IN RECITAL.

Kimball Hall housed a fair sized assembly, Friday evening, October 7, which listened to Roderick White, heralded as an American violinist, assisted by Isaac Van Grove, pianist. A well selected program was rendered to a very receptive audience. The Wieniawski concerto in D minor and the Sarasate "Habenera" sounded the depths. His playing throughout was marked by clean technic, sure attack and a fairly broad and resonant tone. It was of great advantage to Mr. White to have the assistance of Mr. Van Grove, who was pleasing, finished and sure in his piano work. The enthusiasm aroused brought several encores.

HANNA BUTLER OPENS STUDIO.

On October 1, Hanna Butler, well known soprano and vocal instructor, reopened her studios at 512 Fine Arts Building, where she looks forward to a most active season.

ARIMONDI SINGS.

Vittorio Arimondi was heard on October 6, at the Blackstone Hotel, appearing before a large gathering of young ladies, headed by Muriel McCormick, who was chairman of the afternoon. On Saturday evening Mr. Arimondi sang in the vast Coliseum, winning in both places his customary success.

NOTES.

A very large and well pleased audience listened to a recital of the vocal pupils of Lillian T. Johnston, September 20, in Metropolitan Conservatory Hall. Among those appearing were Marie Schoreck, Pearl Levy, Grace Webster, Juanita Sponenberger, Jean Harper Armstrong, Jean Moore, Myrtle E. Nelson, Eva Dale. Mrs. Johnston with two of her pupils formed a trio which rendered the closing number most agreeably.

Addison Briscoe, pianist, lately returned from the South, has resumed his teaching at Metropolitan Conservatory, after a year's absence, although very ill for some time. He appeared in recital at Waco and Dallas (Tex.) and Granite (Okla.). He is glad to be back in Chicago, where a large class awaits him.

JEANNETTE COX.

Marie Sweet Baker Heard

On Thursday evening, September 29, at a meeting of the James W. Elliot Business Builders, at Carnegie Hall, Marie

Sweet Baker was selected as soloist. Never has she been heard to better advantage. Her large soprano voice, of excellent quality, was heard in "Pershing's Marching Through Picardy," by Rogers, in a manner deserving of the fine appreciation received. Her diction was clear and distinct and her interpretation most artistic. An encore was demanded and Miss Baker responded with "Her Dream," Waller.

NATIONAL AMERICAN

MUSIC FESTIVAL

(Continued from page 8.)

an Indian opera by De Leone, and "Trees," by Rasbach—the beautiful text the last work of the late lamented Joyce Kilmer—were given an unusually beautiful rendition, his voice being more than equal to the various demands. Mr. Turpin supplied most sympathetic support. It was the first public appearance in a large hall of our Rubinstein Chorus, with John Lund conducting and William Wirges at the piano, assisted by the string orchestra. "To Nymph and Swain" (Clough-Leigher) and "My Love Is Like a Red, Red Rose," with its alternating parts, were especially well sung. Florence Reed's rich contralto stood out in solo part in John Lund's "A Morning Concert in the Woods."

FRIDAY AFTERNOON.

Friday afternoon's program was given by Robert Braun, head of the piano department of Cornell; Lucille Orell, cellist; Katherine Eymann, accompanist; William Benbow, organist, and the prize winners of last year's festival and Federated Clubs. Mr. Braun played six interesting numbers, the Kelly "Polonaise," "Valse Gracie" (Parker), "Juba Dance" (Dett) being the favorites. The latter was redemanded.

Little Mildred Wiseman, Texas violinist, is unusually promising, combining intellectuality and technic. Adolph Ruzicka, of Rochester, a talented boyish pianist, seems to have the things needful for a successful career. Dvorna Nadworney's rich, dramatic contralto voice gave her a place all her own in the musical world. Herman Rosen, Cleveland violinist, used his contest numbers of last year, adding two compositions by his teacher, Blanche Blackman, who was at the piano.

FRIDAY EVENING.

Notable features of the Friday evening concert were the first appearance in this city of Estelle Liebling, artist-soprano of New York; the renewal of our acquaintance with Arthur Hackett, tenor, of New York; the Festival Chorus, conducted by Seth Clark, with George A. Bouchard at the organ, and Harry Gilbert supplying ever-artistic piano support; encores galore, and a large audience. Judge Alonzo Hinckley's address was patriotic and eulogistic of the festival and general progressiveness of Buffalo.

George A. Bouchard's "Triumphant Chorus," composed for and dedicated to the National American Music Festival, opened the program most auspiciously. It is a beautiful, musicianly composition, with fine dramatic climax, and brought the composer before the audience in response to insistent applause. The chorus did especially nice work in the two capella numbers. Miss Liebling's musicianship was especially noticeable in the songs "Awake! It Is the Day" (Cecil Burleigh), Alice Barnett's "Boat Song," and "Song Without Words" (A. Walter Kramer) and she was pleasing to the eye in her gorgeous gown. Encores were demanded and graciously granted, although this gifted artist was struggling with a cold contracted during her strenuous week as soprano soloist at the Worcester Music Festival. It is a great pleasure to record that William Reddick's

(Continued on page 45.)

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A Review of the First Two Sections of the Progressive Series Junior Course

A SCIENTIFIC PLAN FOR THE TEACHING OF MUSIC TO CHILDREN

Among the many problems that have faced the parent since the beginning of the spread of culture among the people, none have been more difficult and more personal than those which deal with the question of music teaching. Of the many problems that might be listed under this head, none have appeared more impossible of satisfactory solution than the two which may be defined as individual and personal. In broad and general terms these may be stated as embracing efficiency and work—efficiency on the part of the teacher, and work on the part of the pupil.

If you will place yourself in the position of the parent you will realize what these things mean. You have children and you feel it your duty, perhaps your pleasure, to give them music lessons. You select the best available teacher, at least the teacher best recommended, whose prices seem within your means and whose studio is within convenient reach. Having done this much, and having, perhaps, selected a certain time for home practice which you insist upon being strictly adhered to, you find yourself, unless you are a musician yourself—and only one person in every thousand is that—not only unable to guide the children's education but unable to know whether or not they are using their practice hour properly and whether they are making satisfactory progress.

And these unsolved problems have done more to injure the musical profession, the standing of music in the home, and talented children who might have made good amateurs or even, in rare cases, successful professionals, than any other single factor or the combined weight of all of the other factors put together. We all of us know perfectly well that a vast amount of money has been wasted in music lessons—untold millions of dollars—because pupils have started but have not continued their lessons, because parents have got discouraged owing to their utter inability to judge of results and the eternal driving and nagging of the children to get them to practice, and, finally, because the children themselves, even those musically endowed with a real love for music, were never awakened to realize that the music lessons had anything to do with music—which seeming paradox is the most common of all phenomena observed by the intelligent pedagogue.

When the newly issued Junior Course of the Progressive Series was placed before the reviewer for his attention, he set himself the task of judging its relative merits from this point of view. There are, indeed, a few other questions of importance which have remained to be answered, such as school credits for outside music study, standardization, changes of teachers, and the like, but these are of far less universal application than those already set forth. And it must be perfectly evident that a book must stand or fall as it succeeds or fails more or less completely in solving these problems, or say, rather, this problem, for it is, after all, only the single problem in its various phases of the parent and pupil getting their money's worth for the lessons given, getting the results which may justly be demanded in return for the time and the dollars expended.

To reduce this aesthetic question to the sordid basis of dollars and hours may impress the reader as being crude, possibly impolitic. But from the parent's and the teacher's point of view—and in later life from that of the pupil—it is just that. The subsequent aesthetic and spiritual value results from plain, often irksome, often stupid, routine work—dollars and hours turned into elements of the soul—and if the dollars are not properly expended, if the hours of routine work are not properly guided, the result will be mutual distrust and disgust, a dislike and distaste for art and artists, failure and disappointment. The parent will blame the teacher, and, often enough, the pupil will blame the parent, for this failure to have made better use of the days of opportunity, days forever passed into the limbo of regretted things, the hopeless, despairing "if only —" that educators are striving so determinedly to eradicate from the lexicon of the cultured generation to come.

This is the question which the reviewer set himself as a basis of values in testing the worth of this new series that comes from the press of the Art Publication Society. And a very careful examination of the work has brought convincing evidence of the fact that at last the problem has

been fairly met and carried to an ultimate basic solution. A course is here offered to the parent, the teacher and the schools that leaves nothing to individual guesswork. All that is required of the teacher is faithfully to carry out the directions here given, and nothing is demanded of the parent but to receive the teacher's reports, for which forms are included in the course, and to see that the children spend the necessary time on home work.

This home work, an old point of contention, is placed on a purely scientific basis. If the child wastes his time during practice hour, that fact will immediately emerge on the teacher's report. It will not be a question of parents waiting for weeks and months for results and of teachers being afraid to report failure for fear of losing the pupil. And even if the teacher were conscienceless enough to falsify these reports, the school where credits are given for outside music study would soon discover this. Hundreds of schools already give such credits—and parents should insist that they be given by all schools—and many schools give credits only to students of the Progressive Series or its equivalent.

The editors of the Progressive Series have given especial attention to this question of home work, and have solved it in the simplest possible manner: by devising means of making home work interesting and of awakening the mind of the pupil to a realization of the connection between this elementary work and the finished music they like to listen to and would like to make themselves. Once this is accomplished and the child's mind turned hopefully toward the desired goal, the question of home work resolves itself into a mere matter of parental rule, and even this may generally be more and more relaxed as the work of music becomes more and more like play with the growth of technical facility.

This will be of especial interest to teachers as well as to parents, for the most frequent contributory cause of pupils' defection after a month or two or a year or two of lessons is the fact that a random course is pursued in teaching with no definite point of attainment in view. In the school a certain term of years and a certain series of books has to be gone through. In the old style music teaching each piece or exercise was treated as a separate entity and the course of instruction might be stopped anywhere without any feeling of neglect or of regret for work unfinished either on the part of the pupil or the parent. These remarks are based upon simple facts of psychology, facts that have been incorporated into the regular academic school courses for

years, but were always overlooked in music teaching until brought to light by the editors and compilers of the Progressive Series. The teacher will find that a pupil who starts in with this series will never discontinue the lessons until the series is complete except for material causes beyond his control. It places music teaching on a par with school teaching as a definite, legitimate task of childhood whose neglect will bring with it the same sense of shame and infidelity as the neglect of school work.

In conclusion it must be added that the Progressive Series is not in any sense of the word experimental. It is the final step in the slow evolution of music teaching. It is based, not upon some new fangled ideas or theories, but upon the best tradition and practice of three or more centuries of patient and tireless effort. It embodies all that has been found by the process of elimination to be of real permanent value. It has brought about an intimate association of theory and practice in such a manner that the mind and fingers are trained simultaneously, and perfect coordination and synchronization thus attained from the very beginning. This series is profusely illustrated with cuts and examples which explain visually at a glance what it would be difficult or impossible to make clear by word of mouth. It is hard to see how this plan could be improved upon, and the entire work is a contribution to art and the propagation of knowledge that stands alone as a supreme gift to American childhood.

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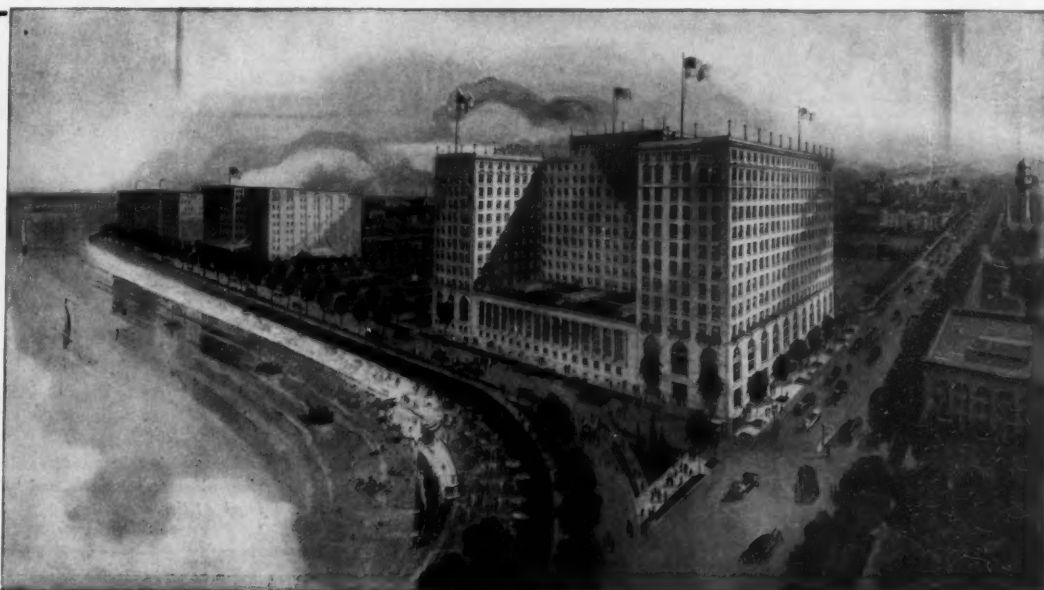
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ANNE ROSELLE.

who, according to reports coming from the Pacific Coast and West, where the Scotti Opera Company is at present touring, is making an excellent impression on the press and public. This young Hungarian soprano, who came into prominence last year when she gave a fine portrayal of Musetta in "La Bohème" at the Metropolitan Opera House, is repeating this success wherever she appears. Redfern Mason of San Francisco wrote: "The Musetta of the east was Anne Roselle. Most Musettas are hoydens. Not so Miss Roselle. She knows her grisette from the sole of the shoe to the crown of the head. She has allure, she can alternate from fantasticality to sobriety, and she can feel the throb of a commiseration that is truly womanly. Expressing these things through the medium of a lovely voice, declares her an artist." Miss Roselle will be with the Metropolitan forces again the coming season. She will also devote some time to concert work. (Nicholas Muray, photo.)

JOSEF STOPAK,
violinist, whose New York recital will take place at Carnegie Hall on Sunday afternoon, October 16. Mr. Stopak, not believing in hackneyed programs, will include the seldom played Eccles-Salmon sonata in G minor and a group from the Bach sonata in B minor for violin alone, as well as numbers by Sinding, Wieniawski, etc. Mr. Stopak's name has been closely associated with that of Thibaud, with whom he studied for a number of years and who arranged for his successful European debut at Scheveningen, Holland, two years ago. Mr. Stopak will make a tour of the Middle West beginning the end of November, giving a recital in Chicago in December, under the direction of Neumann. His season will be a busy one and Mr. Stopak has engaged Charles Hart for his accompanist. (Photo by Underwood & Underwood.)



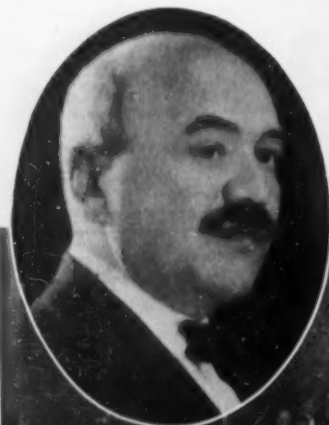
FLORENCE EASTON RETURNS

The Metropolitan Opera singer was among the most prominent arrivals from Europe, where she passed the summer. She will concertize prior to the opening of the opera season. (Photo by Bain News Service.)



RUDOLPH LARSEN,

the violinist and teacher, who has opened his new studios at 547 Riverside Drive, New York. (Photo by Apeda.)



CONDUCTOR VOLPE, HIS BIG ORCHESTRA, AND ERNESTINE BERNARD, ONE OF THE SOLOISTS

(Above) Arnold Volpe, the conductor, who directed the big orchestra of M.M.P.A. (Local 310) in a series of concerts at the Lexington Theater; the enormous orchestra, and (right) Ernestine Bernard, soprano, who appeared as soloist with the organization on Saturday, September 17, with splendid success. For her first number, the soloist gave the aria from Massenet's "Le Cid," which was so well received that it brought two encores—"The Love in Your Dear Eyes," a ballad by Mr. Volpe, which was given to orchestral accompaniment, and "Vissi D'Arte" from Puccini's "Tosca," with the conductor at the piano. (Royal Atelier.)





MR. AND MRS. SHERMAN AMSDEN,
snapped on their honeymoon in Canada. Mrs. Amsden was Nellie Kouns, the singer, who will be heard in joint recitals with her sister, Sara, this season, under the management of Daniel Mayer.



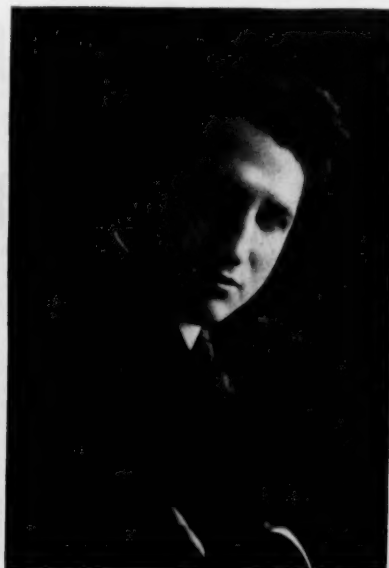
ANNIE LOUISE DAVID,
the harpist, and Gabrielle Woodworth, soprano, who, on September 8, gave a most successful concert at the Hotel Claremont, Berkeley, Cal., where in the gardens of the hotel the accompanying snapshot was taken. It shows from left to right: Miss David, Miss Woodworth and Mrs. Raymond Charles, pianist.



ROSA PONSELLE,
who had such success with Silbert's "Message" last season that she will use it on all of her programs this season, having had many requests for the charming song. (Photo © by Lumiere.)



HAROLD HENRY,
the pianist, who sailed recently for Europe.



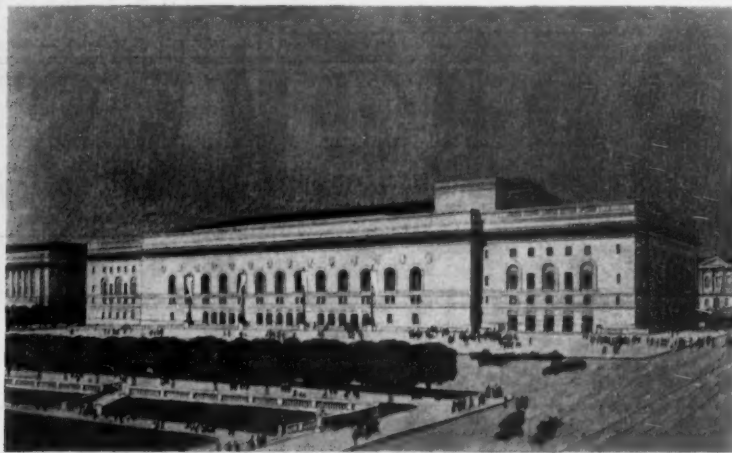
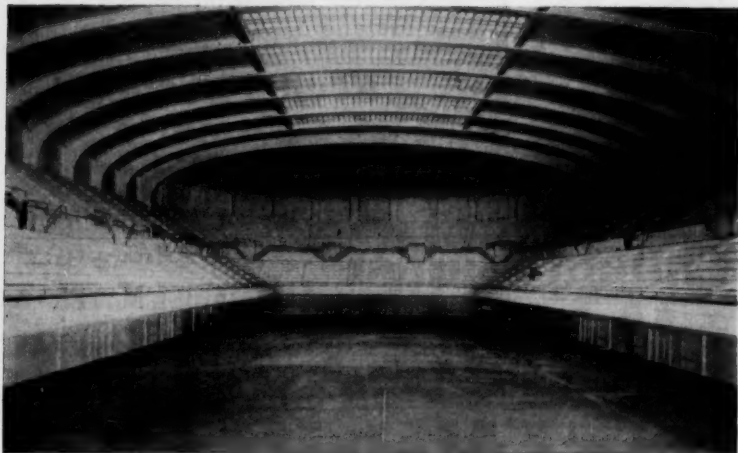
PHILIP GORDON,
pianist, who left on September 22 for a tour on which he will be assisted on his programs by the Ampico Reproducing Piano. In the near future some new phonograph records made by Mr. Gordon will be released by the U. S. Record Company. This pianist is the first of the well known artists to record for this company, under the label of "Hits." Henry Souvaine, pianist, will also have some records released before long.



DELIA M. VALERI,
well known vocal teacher of New York, and her pet dog, which she calls "Billy Valeri."



HARRISON POTTER,
pianist, has just returned to Boston after a strenuous, yet pleasant, summer, divided between preparation for this season's concerts and recreating on the Massachusetts North Shore and Maine Coast. He also spent some time with Felix Fox at his place on Narragansett Bay. Mr. Potter's program for his Jordan Hall concert on November 15 will include many interesting novelties. It will be remembered that Mr. Potter stirred the admiration of the Boston critics when he gave his recital in that hall last spring, a success that will undoubtedly be duplicated this fall. He has resumed teaching at the Felix Fox School in Boston.



MCCORMACK TO OPEN CLEVELAND'S FOUR MILLION DOLLAR PUBLIC AUDITORIUM
which will be formally opened and dedicated this month by the Cleveland Symphony Orchestra. Its acoustics are especially designed for concerts, and the hall has a seating capacity of 10,000. Miss B. L. Gafney, Cleveland's local manager, has been given the honor of having the first concert in the new hall, and she selected, to use her own words: "John McCormack, the world's greatest singer, for he is always that." (Ernst-Eidman Company, photos.)

BOSTON SYMPHONY BEGINS FORTY-FIRST SEASON WITH CAPACITY AUDIENCES

Orchestra Now a Perfect Instrument—Pierre Monteux Receives Cordial Welcome—Galli-Curci Opens Mudgett Concert Series Before Enthusiastic Crowd

Boston, Mass., October 9, 1921.—The forty-first season of the Boston Symphony Orchestra had its beginnings before capacity audiences last Friday afternoon and Saturday evening, October 7 and 8, in Symphony Hall. The appearance of Pierre Monteux, who is entering upon the final year of his present incumbency, was the signal for a warm greeting at both concerts—indicating, no doubt, the continued appreciation of Symphony patrons for the French conductor's heroic services in reorganizing the band to its present excellence.

Mr. Monteux's first program was well varied and conventional, although omitting the customary symphony of Beethoven. It began with the charmingly voiced platitudes of Mendelssohn's "Italian" symphony, smooth-flowing music written with the finesse that one expects of that composer, but lacking the invention and the qualities of genius generally that mark his ever-delightful music to "A Midsummer Night's Dream." There followed a tone picture from Rimsky-Korsakoff's opera, "Sadko," "The Water-King's Palace Under the River," interesting primarily because of its effective instrumentation, especially in describing the surging waves, but not

as exotic or colorful as Rimsky's gorgeous seascape in "Scheherazade." Debussy's exquisitely patterned nocturnes, "Nuages" and "Fetes," afforded the orchestra an opportunity to revel in its virtuosity with memorable results. Indeed, the performance of "Nuages" was easily the feature of the concert, although there were moments in Mr. Monteux's reading of Strauss' "Don Juan," the final number, when the orchestra struck fire, particularly in those passages depicting the magnificent arrogance of that far-famed heart breaker. The Boston leader has fashioned a technically flawless instrument. It remains to be seen if he can evoke power with it.

GALLI-CURCI OPENS MUDGETT SERIES.

Amelita Galli-Curci, assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist, opened Louis H. Mudgett's current series of Sunday concerts Sunday afternoon, October 2, in Symphony Hall. The popular singer sang a program that fully met the most expectant wishes of the throng that filled Symphony Hall to overflowing. Opening with charming old Italian airs by Lotti and Donaudy, Mme. Galli-Curci proceeded to the type of ornate music which has won her fame, to wit, the familiar "Ah! Fors e Lui," from "La Traviata," and the "Mad Scene" from Thomas' "Hamlet." There followed a group of songs by Osma, Fourdrain, Hahn and the hackneyed "Il Bacio" of Arditi. Pieces by Rogers, Carpenter and Godfrey comprised another group, after which the singer brought her program to a close with a second "Mad Scene," the popular one from "Lucia."

Although Mme. Galli-Curci's singing has never been an unmixed pleasure to the musically exacting, there is no doubt that she has won the hearts of a tremendous following. The voice has suffered somewhat in flexibility and the top tones occasionally lack body; but her middle voice is as lovely as ever, and the crowd recalled her again and again, particularly after the "Mad Scenes." Mr. Samuels was a sympathetic and altogether helpful accompanist. Mr. Berenguer assisted with his customary skill.

Kochanski Returns to America

Paul Kochanski, the Polish violinist, who made so favorable an impression here last winter, returned from Europe, October 6, on the S. S. Carmania. He will commence his American tour in Carnegie Hall, October 20 and 21, when he will appear as soloist with the New York Symphony Orchestra, playing the Tchaikowsky concerto. Mr. Kochanski brought with him from abroad a new work for the violin from the pen of the Polish composer, Karol Szymanowski, which he will produce for the first time in New York at his first Carnegie Hall recital, November 12.

Rosa Ponselle at Newark, October 16

The Elizabeth, N. J., course in the Music Temple Series opened Wednesday evening, October 12, and the Newark Series will open Sunday evening, October 16. Sonya R. Sklar, manager of the enterprise, hopes to arouse sufficient interest this season to establish a foundation fund for the erection of a suitable music hall.

Sunday evening concerts at the Broad Street Theater, to be opened by Rosa Ponselle on October 16, will also feature De Gogorza, Rubinstein, Piastro, and Mabel Garrison.

Telmanyi Arrives

Emil Telmanyi, the young Hungarian violinist, reports of whose foreign successes are very enthusiastic, arrived here last week in readiness for his New York debut, which takes place on Thursday evening, October 20, at Aeolian Hall. His opening program will include the Lalo "Symphonie Espagnole," the Bach C major sonata, and Schubert's seldom heard fantasy, op. 159, as well as shorter works, among them three of the Brahms-Joachim Hungarian dances.

Maier-Pattison Recital, October 20

Guy Maier and Lee Pattison, the two-piano recitalists, will make their first New York appearance of the season in a recital at Aeolian Hall on Thursday afternoon, October 20. Their program includes the Bach concerto in C minor, in which they will be accompanied by the Durrell String

Quartet, and other numbers by Rachmaninoff, César Franck, Duvernoy, Bax and Hutcheson.

Herbert Johnson Returning

Mr. and Mrs. Herbert M. Johnson are coming back to America on the "Empress of India," which sailed on October 3 and which is due in Quebec on October 15. Mr. Johnson, if all that is said be true, is to testify in Chicago in the Atwell law-suit and others. It is rumored that there may be a reason for the Johnsons avoiding New York City at the present time and going to Chicago direct from Quebec.

Beethoven Orchestra and Chorus' Concert

The Beethoven Orchestra and Chorus of the Hebrew Literature Society of Philadelphia will give a concert at the Navy Yard on Tuesday evening, October 18. Appropriate numbers will be given by the orchestra and chorus together and also by the orchestra and chorus separately.

Dohnanyi May Not Come This Season

The MUSICAL COURIER hears that Erno Dohnanyi, the Hungarian pianist, is not coming to America the early part of this season as planned, and that, if he comes at all, it will be after February.

Niessen Stone Resumes

Mme. Niessen Stone has returned from Europe after spending a delightful summer with her family in England. She has already started work at her old studios, 50 West 67th street.

Enter—Marjorie Ross

Mr. and Mrs. Stuart Ross announce the arrival of a baby girl whom they will name Marjorie. Mr. Ross is the accompanist who among other artists has toured several times with May Peterson.

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ROGERS, JAMES H.

13.626 Let us now go even unto Bethlehem. Text biblical. Tenor and soprano solos 15

Song

DRESSLER, LOUIS R.

O Little Town of Bethlehem (with violin obbligato). Text by Phillips Brooks. High, in D; low, in B flat.. 75

Cantata

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The fluent melodic gift, which is the happy possession of this popular writer for the church service, was never more agreeably in evidence than in this, his latest work. Himself a singer, Mr. Wooley can write effectively for the voice with sure knowledge for its limitations and possibilities in both solo and choral passages. The text is chiefly biblical, and tells the Christmas story with musical emphasis.

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GOTHAM GOSSIP

EMMA A. DAMBMANN'S TOUR TO COAST.

Emma A. Dambmann, founder and president of the Southland Singers, composed of many young women singers with excellent voices, had what she terms a "wonderful experience" in her tour to the Pacific Coast. But for what may be called a spiritual warning she would have been on the ill-fated train which plunged into the Pueblo flood last May. Proceeding to Los Angeles by way of the Grand Canyon, she was met by former pupils and friends on her arrival. Her experience as a teacher of many fine voices in Los Angeles and her visit with Mrs. Charles D. Buck (née Johanna M. Kriehn) was all very pleasant indeed. She visited the Big Trees, and after leaving that region proceeded to San Francisco, thence north to Seattle, where she talked over the telephone with Sergei Klibansky and other leading musical lights. Three concerts in Yellowstone Park were very interesting, being given in the celebrated outdoor camps, namely Old Faithful Camp, Monmouth Camp and Grand Canyon Camp. Many snapshots taken during this tour show her in the water (she swims like a fish), on a seaplane and on rather heavily laden donkeys and horses. Since her arrival in New York she has booked many new pupils.

ELIZABETH K. PATTERSON PUPILS' RECITAL.

Elizabeth K. Patterson's pupils—Frankie and Florence Holland, and Tillie Hughes, contralto, with Harry Horsfall, accompanist—gave a recital at headquarters, October 8. The sisters, who have superior voices under good control, sang arias by standard composers, oratorio numbers and songs by modern composers, as well as the "Sull" aria from "Marriage of Figaro" (Mozart), the latter a duet. Anna Case is little known as a composer, but this charming singer was represented by her "Song of the Robin." As usual, a large audience filled the salons, and listened and applauded everything.

ZIEGLER INSTITUTE OPENING MUSICALS.

The regular autumnal gathering of students of the Ziegler Institute, Inc., took place October 4 at the studio rooms, 1425 Broadway. An opening address by Mme. Ziegler was full of excellent suggestions and advice to pupils. Jeanne Honore V. Dyck, soprano, sang a group of songs and an aria by modern composers, and James Snedden Weir, baritone, did likewise, with the addition of Handel's "Where'er You Walk." Together these young artists sang the duet from "Tales of Hoffmann." Several members of the faculty also gave short talks, and altogether the occasion was a notable one. Mme. Ziegler has the special faculty of stirring her pupils so that they think; this is not common with all teachers. The next musicale is to occur October 18.

THE NEW YORK CONCERT BUREAU.

William J. Ziegler and W. F. Boddington are co-partners in the newly established New York Concert Bureau, presenting some well known artists to the public. Morgan Kingston, Hans Kronold, Vera Barstow (arrangement with Mr. Hanson), Thuel Burnham, Marie De Kyzer-Cumming, Beatrice McCue, Grace Stewart, Edmund A. Jahn, Calvin Cox, the Norfleet Trio, and other leading artists are listed with them.

MANA-ZUCCA AND GARTLAN HONORED BY P. S. O.

The board of directors of the People's Symphony Orchestra, Louis Maurice Frohman, conductor, has elected George H. Gartlan honorary president and Mana-Zucca honorary vice-president. The orchestra starts its rehearsals Tuesday evening, October 18, with a membership of seventy-five. More men will be accepted in all departments. Information may be obtained by applying to Josef Rothstein, secretary, 214 East Second street.

ELEANOR PATTERSON AT HUNTER COLLEGE.

Eleanor Patterson, contralto, assisted by Constance Karla, violinist, and Meta Schumann, composer-pianist, presented an interesting program at Hunter College, Tuesday evening, October 4. She has won much praise wherever she has sung, and was the recipient of a letter of appreciation from Senator J. N. Shackelford, of West Virginia, after she sang at the State Normal School at Glenville, W. Va.

MARYON MARTIN ROYALLY ENTERTAINED.

Maryon Martin, the well known contralto and teacher, who established a high reputation in New York, and is now in Lynchburg, Va., was the guest of friends in Warrenton, Va., forty miles from Washington. While there she sang at St. James Church, the local papers speaking of her "beautiful renderings of sacred music." She also gave recitals at Mrs. Pool's and Mrs. Fell's. The Warrenton Democrat said in part of her singing:

On these occasions her program of singing was of the most varied description and it is difficult to say whether she most excelled in the bel canto style of opera music or in the pathetic old English songs or the more modern declamatory music. On the latter occasion Miss Martin was effectively supported by the Warrenton Choral Club which gave some of its choicest selections with excellent effect. If Miss Martin comes again to Warrenton she may be sure of a very warm welcome.

LOTTA MADDEN RESUMES SINGING AND TEACHING.

Lotta Madden, soprano, has been soloist at the Rivoli Theater for a fortnight past. Her fine singing, both in solos and with others, resulted in her being reengaged. Her tour last spring to the Pacific Coast brought her many reengagements, and she looks forward to an early return to that field. She has issued cards announcing the reopening of her studio, where she has many excellent voices in charge.

MUSIC AT WANAMAKER AUDITORIUM.

"Immortalized" was presented at the Wanamaker Auditorium last week, the affair consisting of an Ampico film, showing Godowsky, Rachmaninoff, Ornstein, Gluck, Zimbalist and Bodanzky "at work and play," in home surroundings, etc. Graceful Miss Lenton danced to music furnished by the Ampico (reproducing piano); Rubinstein's D minor concerto (first movement) was played by the Ampico as recorded by Leo Ornstein; Reed Brown united with Miss Lenton in dances of modern variety, and the feature film represented a realization of a music lover's dream. It tells the story of the preservation of an artist's playing for posterity, and as such greatly interested everybody. A feature

of the affair was the splendid singing by Edna Beatrice Bloom of Curran's "Dawn," which suits her voice to perfection. In it she attained a climax and thrill of expression not equaled in the writer's memory. J. Thurston Noe played accompaniments well. Dr. Alexander Russell (Syracuse University conferred "Mus. Doc." on him last June) continues directing the musical activities at this auditorium, where so much good music is heard. The new \$50,000 organ is nearly completed.

JOSEPHINE R. BRYAN HAS FINE VOICE.

Josephine R. Bryan sang recently for a private audience, showing a fine contralto voice of range, expression and power. "O Rest in the Lord" and "Open the Gates" were her sacred numbers, and some church would find in her an excellent singer and pleasing personality.

BROUNOFF GIVES ELLIS ISLAND CONCERT.

Platon Brounoff gave a concert at Ellis Island on October 2, in which he sang and played for a large mixed audience, among whom were many nationalities. His new "Spiritual Messages," for piano, and folksongs of all nations, as well as his national anthem, "America, My Glorious Land," made up the program.

LOUISE HUBBARD ANNOUNCES TEACHING.

Louise Hubbard, soprano of the Fifth Avenue Presbyterian Church, has issued cards announcing that she will accept a limited number of pupils. She has had vast experience as singer, covering all branches of the art, including concert, oratorio and church. She was soloist at Port Chester M. E. Church (F. W. Riesberg, organist), October 9, singing three solos, and the "Inflammatus" (Rossini) as a closing number with the vested choir.

MABEL PHIPPS BERGOLIO TEACHES.

Mabel Phipps Bergolio made a reputation for herself as a superior pianist in her early years, playing with the Victor Herbert and Kaltenborn string quartets, being at that time a favored Joseffy pupil. She teaches piano at the Institute of Musical Art, and at her own studio, Carnegie Hall, New York.

Klibansky Pupils' Activities

Sergei Klibansky announces several new engagements of his pupils: Elizabeth Starr, the vocal instructor at Queens College, Charlotte, N. C., has been engaged as choir director of the Tenth Avenue Presbyterian Church; Vivian Strong Hart will sing at the Strand Theater in Seattle, Wash., for two weeks; Mrs. M. Weed will appear at a concert in Tarrytown, N. Y., Philippe Manor Club, October 8, and Virginia Rea goes on a concert tour through the West.

Betsy Lane Sheppard will tour through Texas, and later on through the West and along the Pacific Coast; Elmer Dietz and Florence Eckert gave a successful concert in

Akron, O., and Katherine Rice was heartily applauded, at her concert in Olympia, Wash., for her beautiful singing and intelligent interpretation; Ruth Percy has just returned from a most successful tour through the West and along the Pacific Coast.

Miriam Steelman has been engaged as soloist at the opening of the new Stacy Trent Hotel, Trenton, N. J., and Lot-tice Howell for a two weeks' engagement at the Branford Theater, Newark, N. J., she having been reengaged to sing at the Strand Theater, Albany, N. Y.; De Vecmon Ramsay has just closed her very successful tour, she having appeared in ninety-one concerts; Grace Hardy achieved success with her recital in Marshall, Texas.

Mr. Klibansky announced his first pupils' recital here for this week, at the Y. M. C. A. auditorium, West 57th street. The studio reopened on September 19.

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NEW YORK RECITALS ARRANGED

OPERA IN MEXICO CITY FINALLY BEGINS AND HUGE THROGS SHOWER STARS WITH APPLAUSE

Tito Schipa the Star of "Manon"—"Aida" Given Indoors Instead of in the Bull Ring, with Ofelia Nieto in Title Role and
Julia Claussen as Amneris—"Manon" Repeated with Same Cast

Mexico City, September 29, 1921.—Mexico's Centennial
opera season seems to have at last gotten into its stride.
Hoodoo, colds, difficulties of singing at the high altitude
and fear of Mexican audiences have been overcome by the
various artists under the guidance of Doctor Pacetti, and
it is with pleasure that we can enthusiastically praise the fol-
lowing performances:

"MANON," SEPTEMBER 24.

The production of Massenet's "Manon," which was given
Saturday evening at the Teatro Arben, was the first com-
plete triumph scored by the Centennial company. True,
there were many things to commend in the production of
"Mefistofele," but one or two obvious defects marred the
performance as a whole. "Manon" was the second pro-
duction to have been given, but had to be postponed sev-
eral times due to the illness of the tenor, Tito Schipa.
However, it was early evident that he had recovered, as his
singing in the role of "Des Grieux" was splendid and he
scored an instantaneous success with the Mexican public.
Schipa is without doubt a very finished and superb artist.
His interpretation of the part was dashing and impetuous,
and vocally he was completely satisfying. Ofelia Nieto, in
the title role, also made a favorable impression. She has a
fresh young voice of fine range and received an ovation for
the work she did in the third act in her duet with Schipa.
Nieto has become popular in Mexico City. Lazzari, as the
Comte des Grieux, was satisfactory. Mario Valle, as Les-
caut, and the balance of the cast acquitted themselves well.
Bavagnoli conducted in his usual capable manner.

"AIDA," SEPTEMBER 25.

The melodious "Manon" was scarcely out of mind before
another capacity audience assembled for the Sunday after-
noon matinee, which begins here in Mexico City at the fas-
hionable hour of four-thirty. The opera "Aida" was to have
been given in the bull ring, but had to be changed at the last
moment to the theater on account of inclement weather. One
or two of the artists did not make note of the change and

sang with a robustness that belonged to the open air.
Conductor Bavagnoli is an indefatigable worker, not satis-
fied unless he gets the very best results out of those associ-
ated with him. After every act he received a deserved ova-
tion. Aureliano Pertile was the Rhadames. His aria in the
first act was splendidly sung and throughout the opera he
received tremendous applause. Pertile is an artist of unques-
tionable merit and fine musical intelligence. Pertile's acting
is on the dramatic order which appeals to the Mexican taste.
Ofelia Nieto sang "Aida." Her voice was surprisingly
fresh, considering that she had sung "Manon" only a few
hours before. In certain parts of the opera she did some
beautiful phrasing and singing, but "Aida" is not one of
her best roles. There is a certain monotony and amateur-
ishness about her work which is more apparent in this role
than others. Julia Claussen, as Amneris, was popular. Her
Amneris is too well known to need comment from this
writer. She was in splendid voice and was recalled many
times after her work in the judgment scene. Of course,
to some people it is a trifle disconcerting to have this whole
scene done on the knees, but possibly this is a new inter-
pretation of the part which we are not capable of appre-
ciating. Praise is due Lazzari as Ramfis; he was perfect
in the part and no doubt he considers it as schoolboy's work.
Roda Marzio's voice was decidedly pleasing to hear, sing-
ing the music of the Priestess. The work of the chorus
was commendable, the ballet well done, and the stage man-
agement admirable. The whole performance was deserv-
ing of high praise.

"MANON," SEPTEMBER 27.

"Manon" was repeated Tuesday evening with the same
cast that sang it on its first presentation. There was even
greater enthusiasm displayed by the capacity audience than
on its first hearing. The particular star was, of course,
Schipa, who was applauded madly, while Nieto also scored
heavily. This work and its manner of presentation has in-
deed made a big hit with the Mexican public.

ROBERT GRIFFITH.

Stern's "Thursday Evenings" Begin

Ralph Leech Stern and the name "New York School
of Music and Arts" are synonymous, for he founded the
school two decades ago, and, with his respected mother
(beloved of all the pupils), still guides its destinies. A
year ago the beautiful quarters in Central Park West (once
millionaire Schinas's home) were outgrown, whereupon still
more beautiful quarters were found in what was once the
magnificent Piel home, corner of Riverside Drive and
Eighty-seventh street. Every Thursday evening throughout
the year a musicale is given, when the many ambitious young
men and women (numbers of them live there) are heard in
a program of all kinds of music, all well done.

That interest in the doings of this school is pronounced
was manifest October 6, when a program of a dozen num-
bers was presented, including vocal, piano and violin music
and aesthetic dancing. Marion Stavrovsky began with a
dramatic rendering of Verdi's "Pace" with a splendid high
B flat; she was later heard in "Spirit Flower," in which she
put utmost tenderness. Howard S. Green is an earnest
young pianist, whose poise and climaxes in Liszt's "Cam-
panella" were warmly applauded. Sophie Russell's youth-
fulness and brilliant coloratura soprano voice made big effect
in "Ah, fors e lui"; her voice has grown in power, and
she gave her high D flats with ease. Andrea Bianchi sang
the buffo aria from "Figaro," showing himself possessed
of a fine baritone voice, real humor, and natural mimetic
powers. Marie Canal played a Chopin study in E with
poetic feeling, following it with Maquarre's "Fandango,"
into which she put her own Spanish spirit. Similar music,
sung by another of Spain's fair, dark haired daughters,
Carmela Ascensio, was Osma's "Songs of Spanish Soil,"
which was well done, spontaneously and effectively. Rocco
Carcione sang the tenor aria from "Andrea Chenier" with
flowing cantabile, expressively sustained. Elizabeth Pach-
inger's sweet soprano voice and sympathetic personality can
always be counted on. Nevin's "Nightingale Song" and
"Where Blossoms Grow" (Sans Souci) notably displaying
these attributes. Mariano B. Feliu, also of Spanish extrac-
tion, interested his audience with his own piano transcrip-
tion of a Spanish song by Dueno. His spontaneous playing,
imbued with the spirit of the music, was much appreciated
and applauded. Arturo Gervase sang the tenor aria from
"La Boheme" and made a hit on this, his first appearance
at the school. His musical feeling, tone quality and high
notes of power and clearness were unusual. Leslie Seth-
mann, violinist, played the Wilhelm transcription of
Schumann's "Ave Maria" with good taste, tunefully, the
double notes coming out finely. Helen Wolverton was as
ever a dependable accompanist.

The evening, hugely enjoyed by the large audience, con-
cluded with aesthetic dancing by Alvin Belden, a graceful
young man who certainly knows his business; Indian and
other costumes, "toe dancing," etc., made up his numbers,
for which his sister furnished piano music.

Zerola on Concert Tour

Nicola Zerola, operatic tenor of the sensational high
notes, has started a transcontinental concert tour that will
take him as far as the Coast, returning by way of Texas,
where he will appear a number of times. Recently Mr.
Zerola was the star of the first of ten performances of
opera that were given at the Brooklyn Academy of Music,
New York.

Altschuler Re-engaged for Spartanburg Festival

At a meeting of the board of directors which took place
recently, Modest Altschuler and his orchestra, the Russian
Symphony, which achieved great success while at Spartan-
burg, S. C., last season, was unanimously re-engaged for
next season.

Mr. Altschuler is also specializing in the teaching of
Russian song repertory to talented pupils, and he already

has several artists preparing Russian songs for their pro-
grams this season.



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"YOM KIPPUR" (Song)

By Rhea Silberta

The young woman who is fast becoming known through her vocal compositions issues this "Cry of Atonement," the traditional Hebrew song, particularly appropriate just at this period, as a solo, requiring a range from low E (first line, treble clef) to F (top line) with optional high A; as a duet, and as a mixed quartet, so providing for all manner of uses, in the synagogue, in recital, concert and the home. She knows her "Kol Nidre," knows the piano, knows the voice, and so gives us a right worthy, even notable, setting of this old Hebrew hymn. It begins "lamentoso," loudly, in minor; indeed, the entire work is in that mournful tonal concept. The piano throughout is most important, at times more important than the accompanying voice, which "recites," or else delivers sustained tones, while the melody moves in the piano part. This voice part is marked "parante," and has the peculiar augmented second throughout; it is always F-G sharp, never F sharp, G sharp. Non-Hebrews will understand something of the song in noting that it has to do with the wanderer, the sand of other lands, the heritage of Israel, the shed tear, One Race, One God, All Israel shall vibrate to the call! Text by H. B. Silberstein.

(J. & W. Chester, Ltd., London, Geneva)

TWELVE SELECTED PIANO PIECES

By Jean Sibelius

Two paper-bound volumes, each of twenty pages, by the Finnish composer who made his reputation through his "Finlandia," songs, orchestral works, etc., are contained in this selection. They are all from his later works, bearing the opus numbers from 75 to 94, their captions being: "The Solitary Fir Tree," "The Birch Tree," "Novelette," "The Iris," "The Campanula," "Dance," "The Aspen," "Sonnet," "The Snapper," "The Twinflower of the North," "Capriccio," and "Harlequinade." Very fond is Sibelius of trees, flowers, nature in general. All the pieces lie well for the hand, being about grade three, and are full of delicate effects. There is distinct character in many of the pieces, such as the "Campanula" (Bells); "Aspen," which hesitates, murmurs, trembles; "Dance" and "Harlequinade" (Clown). The pedaling and fingering are left largely to the player, it being presumed that anyone who can play the pieces will have sense enough to use the right fingering, and sufficient taste to pedal correctly.

SONATE NOBLE (for Piano)

By John Powell

The Richmond pianist and composer, whose personality is so interesting, and who was selected as soloist with the New York Symphony Society on its tour of Europe last year, has in this sonata attained a distinction which puts him head and shoulders above the usual American composer. Nearly forty pages long, the work is packed with thematic material worthy of Schumann, and that's going some. Short themes, something said right to the point; announcements, melodies, counterpoints of fine merit, dramatic periods, lyric melodies, a building up of climax—all this appears in the work. The second movement is a theme with variations, these variations consisting of every imaginable device, but all thoroughly musical, musically, effective; the closing variation (number seven) is tremendous in its breadth of octave-work. A minuet of charm follows, containing humor as well, and the last movement is negro-like in its first theme, with a long period embracing a trill which covers four pages. Yet Powell says things all the time, and says what's worth hearing every moment. The melody in the bass, repetition of the four-page trill, tranquil spots, climax periods, all alternate, and there is a quiet close, full of poise, as if he said "Amen." Fine music, by one who has not lost himself in the affections of modernity!

"DAFFODILS," "DANCE OF THE JESTERS," "DREAM FANCIES," "LILACS FAIR," "SMILING SPRING," "SPRING FLOWERS" and "SWEET BRIARS" (for Piano)

By L. Leslie Loth

This Virginia boy, pupil of Jonas and Epstein, who also studied in Germany, concert pianist, composer, a string quartet, trio, songs and piano pieces, evidently composes because he can't help it. "I have to get it out of my system," says this kind of composer, differentiating from those who compose for money. One gets this impression because the music, all of it, is unforced, begins, continues, and ends naturally, and so makes appeal to all classes of folks. "Daffodils" is a pretty gavotte, graceful, refined, as are all the pieces. "Dream Fancies" is a waltz in five flats, a sort of "valse hesitation," delicate, sweet. "Lilacs Fair" is a song without words. "Smiling Spring" is quite the most graceful waltz in the large assortment before us, with a second theme of special effectiveness. Fine in every respect is "Spring Flowers," a valse intermezzo, in the key of A flat, a regular rubato, Victor Herbertish

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waltz movement of distinction, aristocratic, elegant. Full of swaying grace and harmonies of significance, it is perhaps the gem of the lot. All the pieces are carefully fingered, partially marked with pedaling, and are about grade three.

(G. Schirmer, New York, Boston)

ESSENTIALS OF PIANO TECHNIC

By Hazel Gertrude Kinsella

This is a volume of practice material for both teacher and student, covering seventy-five pages, including finger exercises, scales, arpeggios, embellishments, octaves, musical examples selected from the classics and "one-measure" technics. A full page is printed of observations, advice, comment, quotations, etc., by the compiler, calling attention to the vast importance of technic. It was the present editor-in-chief of the MUSICAL COURIER, Leonard Lieblich, who once wittily and wisely said: "Pianists are of two sorts: those who have technic, and those who have technic." What Hoffmann said, what Joseffy practiced and preached, what Lhevinne remarked, all this, with a vast amount of suggestive applications, is included in the printed "Suggestions to the Student."

(Oliver Ditson Company, Boston, New York, Chicago, London)

"BERCEUSE," "DREAMS" and "THE RED DOMINO"

(for Piano)

By Cedric W. Lemont

The first is a cradle-song, songlike, somewhat in the Negro spirit, with syncopation, three pages long, this melody being altogether tuneful and natural. There is an appropriate minor section, and return to the original melody, with coda, dying away. Good music! "Dreams" is drowsy, dreamily swinging music in four flats, 6-8 time, with spread chords, a second section with melody in the bass, like a cello, becoming somewhat animated; it is refined and agreeable. "The Red Domino" is evidently a Carnival scene, imagining the variegated doings during "Mardi Gras Week" at Coney Island, with confetti and ticklers and crowds and brilliant lights and hot dogs and all the rest. Played lightly, staccato throughout, there is real humor in the little piece. All three are about grade three or four.

Illingworth Will Sing Entire Schubert Cycle

After opening his season at Harrisburg on October 13, Nelson Illingworth will return for his first New York recital this season, to be given at the Town Hall on Thursday afternoon, October 20. As is usual with the Australian singer, he will present a program of the mastersongs at this recital, opening with the entire "Swan Song" cycle by Schubert. This set of famous songs, although not a cycle in the strict sense of the term, was intended by Schubert to be sung as a cycle, and the arrangement of them so was one of his last acts. Being his last songs, the publishers when printing them after his death called them "Swan Songs," and they have always been known by that title.

Being less related, the changes of mood and coloring in these songs are more varied than in other cycles. The first

half are to lyrics by the poet Rellstab, the better known ones being "Serenade," "My Abode" and "Departure." The other half contains the six wonderful, but alas, only Heine-Schubert songs: "Atlas," "Her Portrait," "The Fishermayden," "The Town," "By the Sea," and the reputed greatest of all songs, "The Wraith." The fact that Schubert did not become acquainted with the Heine lyrics until a few weeks before he died has always been lamented, but those few weeks gave the world these masterpieces for all time.

The rest of Mr. Illingworth's program will comprise Loewe's "Tom the Rhymer," "Edward" (both old Scotch ballads), and "The Erlking"; Moussorgsky's "Song of the Flea," the revolutionary "Song of the Stonebreaker," by Strauss; "A Wife," by Sinding, and Schumann's "The Two Grenadiers."

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ACROSS THE COUNTRY

Akron, Ohio, September 26, 1921.—According to Mrs. Frank A. Seiberling, the retiring president of the N. F. of M. C., musicians, dealers and music clubs throughout the United States will be asked to join forces in making a nationwide protest to Congress against the placing of a proposed luxury tax on musical instruments.

The federation has a membership of 200,000 musicians and 1,100 music clubs, and all members will be asked to file protests individually with Congressmen, while music clubs will be asked to take action as organizations. "The placing of a luxury tax on musical instruments will put back the musical culture of this country and will destroy all initiative and musical development," said Mrs. Seiberling. "We need encouragement of musical culture, not discouragement, and I feel sure that the music clubs in our Federation will join hands in a mighty protest to Congress."

Student musicians at Akron Municipal University will have the opportunity of appearing on the same concert platform with Mme. Schumann-Heink or some other noted singer. According to Prof. F. B. De Leon, professor of music at the University, glee clubs and orchestras now being organized among the young men and women students, will prepare operatic programs for this winter and will give concerts in conjunction with appearances of famous singers here. A girls' glee club is an innovation for the University and a concert tour through Northern Ohio is planned for this fall and winter.

The Goodyear Male Chorus, for many years one of the leading musical organizations of the city, is being reorganized. Last year's members and applicants will meet within a week or two for the annual business session, at which the election of officers for the ensuing year will take place. Policies for the future will also be discussed. Mr. Codrington, president of the chorus, announces a series of three Sunday afternoon concerts to be given in the Goodyear auditorium.

Seven entertainments by Goodyear talent will take the place of the usual professional lyceum course this winter. Friars, the Green Room Club, and the Male Chorus will each have two evenings, the seventh entertainment being given by A. C. Horrocks, of the Industrial University, assisted by musical talent. Opening the series will be "Peg O' Mine," repeated by the Green Room Club, on October 28. Vaudeville bills, minstrels and concerts will make up the other programs.

Asheville, N. C., September 22, 1921.—Lamar Stringfield, flute soloist, who has been spending the season in Asheville, will return soon to New York to resume his work at the Institute of Musical Art. Mr. Stringfield has appeared in several concerts here this summer and has also given recitals at the Asheville Summer School. He will make a short tour during November, appearing at a number of well known Southern colleges.

Alice Eversman, formerly a member of the Chicago and Metropolitan opera companies, will be a member of the faculty of the music department of St. Genevieve's College during the session now opening.

Virginia Mears, pianist, has returned to Cincinnati to resume her work at the Cincinnati Conservatory. She has given several recitals here this summer and her meritorious work has added her name to the list of younger musicians of which Asheville is justly proud.

Atlantic City, N. J., September 19, 1921.—On Saturday afternoon, September 17, Evelyn Quick Tyson presented Clara Hoffman in a piano recital at the Tyson studio. Miss Tyson has the distinction of featuring many meritorious pianists, and a brilliant future is predicted for Miss Hoffman.

A very large audience greeted the Leman Symphony last evening at the final appearance of the orchestra on the Steel Pier for this season. Three soloists and a very interesting program were presented. The opening overture, "Midsummer Night's Dream," Mendelssohn, and the Tschai-kowsky F minor symphony were well received. "Dance of the Hours," Ponchielli, and "Dance Macabre," Saint-Saëns, closed the well balanced program. Ethel Dobson, soprano; Enrico Aresoni, tenor, and Roy Comfort, violinist, were the soloists. These three artists have been with the Leman forces the whole season and have won the esteem of the Steel Pier patrons.

An interesting program was given Saturday night in the Arcade of the Hotel Traymore by the Traymore Quintet, Nicholas Peroff, director. The large audience extended an ovation and many encores were demanded.

Marjory Merle Mellen, pianist, Blanche and Irene Hubbard, harpist and cellist respectively, under the leadership of Bessie Silvers, were heard in a varied program on September 15 in the music room of the First Presbyterian Church. The artists displayed ability and responded to numerous encores. The trio was heard in the First Presbyterian Church yesterday with May M. Dunlap, organist, and the Beethoven Quartet, Nora Lucia Ritter, Helen MacAvoy, William C. Boyer and Leman McVaugh.

William Chester Boyer, assistant cashier of the Boardwalk Bank and tenor of the choir of the First Presbyterian Church, has gone on vacation, motoring through New Hampshire and other Eastern States.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)
Buffalo, N. Y.—(See letter on another page.)
Chicago, Ill.—(See letter on another page.)
Cincinnati, Ohio.—(See letter on another page.)
Detroit, Mich.—(See letter on another page.)

Duluth, Minn., September 26, 1921.—Unfavorable business conditions, of which one hears a great deal at present, apparently have not had much influence on Duluth's music loving population, since attendance at the Bradbury School of Music, one of the well established institutions furthering musical effort, has an enrollment of sixty pupils, a material increase over that of last year. One of the features for which this society is distinguished is the orchestra, which was heard to very good advantage in the past year, and which is to continue its work in the future. The school is

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in the hands of twelve instructors. In conclusion of ten years' study in voice culture, made in Chicago and New York City, Miller Callahan, bass, Chicago, has affiliated with the Bradbury School of Music in the capacity of voice instructor. Mr. Callahan comes especially well equipped, having always been in a musical atmosphere, and having studied piano since he was seven years old. His intensive work in music, however, was done at the Northwestern University School of Music, where he spent five years, following two years at Cornell which influenced him in making music his life work. Later he had three years in New York City.

Succeeding Eugenie LeRicheux as head of the children's department at the Miller studios, Helen Huegunin, of Chicago, has recently joined the ranks of Duluth's musical instructors. Miss Huegunin has studied extensively in Chicago and Boston. Miss LeRicheux will spend the year at Lawrence College Conservatory at Appleton, Wis.

Mrs. H. J. Mullin, member of the Matinee Musicale Society and one of the city's foremost pianists, has received appointment from Mrs. H. E. White, of Ely, eighth district president of the Minnesota Federation of Women's Clubs, to the chairmanship of the division of music under the department of fine arts, of which Mrs. A. C. Sherman, of Hibbing, is chairman.

Magnus Peterson, former Duluth tenor, distinguished himself when he appeared recently as soloist with the Pacific Coast Norwegian Sangerfest, at Astoria, Ore. Astoria newspaper critics praised his art highly.

Geraldine Valliere, pianist, pipe organist and composer of popular music, has just returned from New York, where she made arrangements for the publication of some of her music.

Charles Young is spending a fortnight with his parents, Mr. and Mrs. C. B. Young, in conclusion of a successful year spent concertizing with the Dunbar Opera Company.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla., September 18, 1921.—The cantata "Penitence, Pardon and Peace," by Maunder, formed the musical service rendered at the White Temple last week. There were seventy well trained voices in the chorus. Solo parts were sung by Dorothy Stearns Mayer, soprano, and Percy C. Long, baritone. Mrs. Mayer has a lovely voice and is a general favorite among musicians here. Mr. Long always wins hearty applause and his interpretation of the dramatic role in the cantata met with the usual success which greets his appearance on concert programs. Amy Rogers Davis, pianist, and Gertrude Talbot Baker, organist, added their musicianly support which is necessary in accompanying. Charles Cushman directed the cantata and its success was due to his never failing efforts in behalf of the best in music.

Mrs. Howard Rankin, a prominent singer from Glens Falls, New York, has decided to locate in Miami. Her father is M. F. Manning of this city. Mrs. Rankin studied with Cornelia Meysenheym, Jeanne Faure, Cecil Wright and Oscar Seagle.

Olive Slingluff, director of music in the Miami public schools for several years, has been appointed a member of the musical staff of the Woman's College at Tallahassee.

Prof. J. N. Mejia, a recent comer to our city, anticipates opening a studio of music. Prof. Mejia studied at the Madrid Conservatory of Music, and since coming to the United States has been the director of music at the Mississippi Institute of Music and Art. During the World War he served as an organizer of bands.

Mme. Norma Romono Shank, operatic singer, is delighted with the beauty of Miami and says "Miami is a city without an 'if.'" Miami people can make their dreams come true, she claims. At the recent meeting of the "Dade County Federation of Women's Clubs" held at Larkins, Mme. Shank sang "Ave Maria," an aria from "Tosca," and "I Hear You Calling Me." By request she contributed "The Last Rose of Summer," and later gave a talk on Italy. Mrs. Lillian McKinney also appeared on the program, singing "My Love is Like a Red, Red Rose." Mme. Shank is staying at The Breakers Hotel, Miami Beach, and is contemplating opening a studio this season.

Bertha Foster left yesterday for Jacksonville and other cities in the northern part of the State where she expects to give a series of organ recitals before the date set to open her Conservatory of Music in Miami. She has leased the beautiful building at 217, north, East Twelfth street, "Villa La Plaisance," a shady, cool site, close to lovely Biscayne Bay. Miss Foster's Conservatory will be opened formally on October 15.

Montgomery, Ala., September 15, 1921.—The Baraca Chorus, under the leadership of Prof. T. C. Calloway, organist of the First Baptist Church, drew a large audience Friday evening when a delightful concert was given in the Baraca Sunday School building of the First Baptist Church. The large audience was a tribute to the musical ability and capacity for choral organization of Prof. Calloway, as well as to the soloists, comprising some of the best voices and instrumentalists in this part of Alabama. The Baraca Chorus gave four attractive numbers, opening with "Hail O King," by Gabriel, and formed the choral background for a negro melody beautifully sung by Walter H. Monroe, tenor. Burleigh's "Swing Low Sweet Chariot," by the chorus, was a most effective number. The four leading soloists were Francis O'Connell, in a group of songs by Oley Speaks; Dorothy Forster and Liza Lehmann; Juliet Burke, violinist, who gave a symphonic poem and "Le Joyeuse," both by Galloway; Eloise Cromwell, contralto, who gave "Little Mother of Mine," by Burleigh, and Di Capana's "O Sole Mio" in Italian; Mrs. F. B. Neely, lyric soprano, in "My Love and the Rose" and "Enchantment of Spring," by Galloway.

The Montgomery Concert Course, under the direction of Kate C. Booth, Bessie L. Eilenberg and Lily Byron Gill, announces the following six world famous attractions for the season 1921-1922: November 1, Francis Macmillen, violinist; December 12, John McCormack; January 27, Marguerite d'Alvarez, contralto of the Chicago Opera; February 14, Anna Pavlowa and Ballet Russe with Symphony Orchestra; March 9, Guy Maier and Lee Pattison, pianists; March 31, Claire Dux, lyric soprano of the Chicago Opera.

A meeting of the Junior Music Club was held Friday evening at the home of Margaret Thompson. Two violin and piano selections by pupils of Mrs. Barrett were enjoyed. Those deserving credit for extra work during vacation are Marie and Elizabeth Anthony, Margaret Thompson, Frances

Laney, Marie Goodwin, Lenore Goree, Evelyn Roton, Cecil and Lester Laney.

Owensville, Ind., September 21, 1921.—The Baird sisters of Chicago, violinist and pianist, appeared here last night in a joint recital, giving a program which marked an advanced step in musical progress and appreciation in this section of Indiana. Sylvia Maie Baird gave a brilliant performance of three vases by Edward Collins; the fantasia impromptu, op. 66, and the ballad in A flat by Chopin; the rhapsodie No. 2, op. 79, by Brahms; "Aufschwung," No. 2, from "Fantasiestucke," op. 12, by Schumann, and the etude de concert, No. 3, in D flat by Liszt. Cosette Rosalind Baird, violinist, gave "Caprice Viennois," "Tambourin Chinois" and "La Gitana" by Kriesler; "Ave Marie" by Schubert-Wilhelm; scherzo tarantelle by Wieniawski; introduction and rondo capriccioso by Saint-Saens; and the first movement of the "Symphony Espagnole" by Lalo. The event had been advertised within a radius of forty miles of Owensville, and, as a result, a representative audience of music lovers was brought together. Such authoritative interpretations seldom have been heard in this section. Prominent citizens are at work to secure a return engagement during the holidays.

Portland, Ore.—(See "Music on the Pacific Slope.")

Redlands, Cal.—(See "Music on the Pacific Slope.")

Regina, Saskatchewan, September 20, 1921.—His Honor, Lieutenant-Governor of Saskatchewan, Newlands and Miss Newlands, Premier and Mrs. Martin and Mayor and Mrs. Grassick gave their patronage to the Muriel Kerr concert held in the Metropolitan Church, recently. Little Miss Kerr, called Canada's child wonder at the piano, is ten years of age, and a Regina citizen; she is leaving the city soon for a European tour. The concert was given as a last opportunity for Reginites to hear her before her departure. This was her first major concert in her home city and a success, as was also the one previously given in Saskatoon City when a half holiday was proclaimed in the schools so that the children might hear her.

Jean McCracken, A.T.C.M., senior violin teacher at the Conservatory of Music, Regina College, has just returned from Chicago, where she has been studying with Leopold Auer.

J. H. Arnett, who wrote the song "Saskatchewan," has returned to Regina after visiting Manitoba. He is now busy writing a "Manitoba" song. While in Winnipeg, Mr. Arnett was invited to sing "Saskatchewan" and another of his Canadian songs at the opening functions of the Normal School. Dr. Daniel McIntyre, superintendent of schools, and Dr. Thornton, Minister of Education, were much interested and proposed introducing his compositions into the rural schools.

"You people have developed a musical sense which is remarkable for a place of such recent growth and environ-

ment," was the statement of Ernest Urchs, of Steinway and Sons, New York, when he was making his first tour through Canada a short time ago. Although he has acted in advisory capacity to musical artists en tour (Paderewski, Kubelik, Caruso and others), it was understood that the object of this trip was to ascertain Canada's musical possibilities. He urged the importance of continuation and development of Saskatchewan's choral and orchestral work.

Special music was rendered at most of the city churches on Sunday, September 18. At the morning service in Knox Church, "Harken Unto Me" and "Watchman What of The Night" (Sullivan), were rendered by the choir, and in the evening Mrs. Carper sang "He Was Despised" ("Messiah"). At the Metropolitan Church, F. G. Kilmaster, B. A. Mus. Bac., presided at the organ, giving special selections: At the morning service, organ prelude, "Come Unto Me, Ye Weary" (Malling); anthem, "Te Deum" (Stafford); offertory, "Allegretto" (Mendelssohn); duet, "In His Hand Are All the Corners of the Earth" (Mendelssohn), by Misses Williams and Lonsborough; and postlude, "Grand Choeur" (Dubois). Evening service, prelude on hymn tune "Rockingham" (Parry); anthem, "There Is a Green Hill" (Gounod); offertory, "Curfew" (Horseman); trio, "Rest Thee" (Smart), by Mrs. Jackson, Mrs. J. A. Wright and Miss Williams; and postlude, "Fantasia" (Silas).

Musical selections were very prominent at all services throughout the city. Especially was this so at the memorial services conducted at the Salvation Army Citadel in honor of C. J. Reynolds, late governor of the Regina jail, who had been a staunch member and a devoted worker in the good cause which they represent. Memorial music specially arranged for the excellent band which is in attendance, and singing by the Songsters was rendered.

Roanoke, Va., September 26, 1921.—At its first professional concert of the season for club members, given on Friday night in the Thurman & Boone Music Salon, the Thursday Morning Music Club presented Charles K. Findley, cellist of the Detroit Orchestra, and Louise P. Findley, pianist and accompanist, instructor at the Southern Seminary, Buena Vista, Va. Mr. Findley's program, which was a well chosen one and proved his merit and thorough mastery of the instrument, included a Grieg sonata in three movements, two numbers by Popper, the Rimsky-Korsakoff "Hymn to the Sun," and "In a Boat" by Debussy. The pianist's contributions included Tchaikowsky's "November Sleigh Ride," Sibelius' "Romance," a Chopin prelude in A major, and a MacDowell number. The closing group given by the cellist included a Popper concert etude, a sonata by Brevall, and a Hungarian rhapsody. Both artists received well deserved applause.

A concert was given on Sunday afternoon at the Catawba Sanatorium, under the auspices of the Altruistic Committee (Continued on page 42.)

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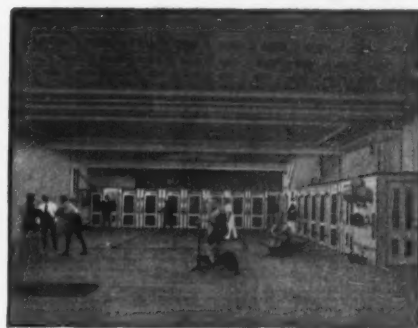
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RHEA SILBERTA DISCUSSES ARTISTS

The following interview with the young composer, accompanist and coach appeared in the Huntington, W. Va., Herald:

Rhea Silberta, who is a guest at the beautiful Hyman home on the West Boulevard, is a young lady whose accomplishments along artistic lines are many, notable and varied. To begin with, Miss Silberta started to study the piano by which the ladder of fame is to be scaled at the early age of four years. After several years of hard work the first successes came as the result of her efforts as a composer, concert pianist and singer, but soon Miss Silberta began the work which really was the last step.

"At the beginning," said Miss Silberta, "every avenue leading to success was closed to me; first, because I was a girl, and second, because I was young. The primary reason that I did not continue the work which I was doing at the time, was because this other afforded a greater field for activities, and because there is little or no publicity attached to it. The laymen scarcely ever think of the innumerable details of the work really attached to producing an opera." Here Miss Silberta stopped to smile in a charming way, "but the real reason for my persistence was that I was told that I positively could not do it!"

"It was Charles D. Isaacson, of the Globe, who gave me a chance. After that first chance, which was a concert recital of my own compositions there was no need of help, for then that convinced the public that I really had something to offer, and it convinced the critics too. But I am really very grateful to Mr. Isaacson for his faith in me and in my ability. Any time I would come at his call. Just recently, after a hard season, a chain of circumstances left him in the lurch, and I jumped in and produced three operas, one with only four days for rehearsal, and the others with less than that. But I had casts who were easily managed, one cast being from the Metropolitan." The operas which Miss Silberta so creditably produced were: "Aida," "Bohème," and "Rigoletto."

"Another reason for which I like my present work so much, is that to be efficient one must keep up with all the present thoughts of the day, and a much wider horizon is gained by a contact with people of all professions, and people of all kinds. When I did nothing except compose, I was in my studio all day long, meeting only the people who came to see me, who were possibly already acquaintances."

A new day, Miss Silberta says, is coming in art. The day of the artist of the wild, long hair, and the flowing tie, has slowly but surely departed. Also the wild views, which brought the profession into disrepute, are all passing away.

"The reason for that," explained Miss Silberta, "is that the middle class, the real backbone of the nation, is coming into its own. In former days, in other countries, more than in the United States, an artist was not considered able to really feel, and to really express that feeling in art, if he did not come from the peasantry. Of course the artists who were developed were really great, but they had no other interests besides their art. In that way they became rather fanatical. Then again, the peasantry, in the social sense of the phrase, were considered the lowest of the low, and had nothing to lose by entering the artistic world, which at that time was only a step higher than the peasantry. Now the young people of today, those who have visions and dreams, enter the profession as a combination of business and artistic skill.

"An artist who can play a fine game of tennis, or who can make a home and keep one, who is interested in many things, is



RHEA SILBERTA,
Composer.

the typical representative of the profession. Really fine artists who consume their time in doing real things, have no time to become conceited, as people are inclined to think, but it is the person who is afraid that every one will not know who he or she is, and who is anxious and doubtful of making an impression, who is conceited.

"To cite an interesting example. About the middle of last season, I was talking to a young tenor, who was just back in New York from a concert in a large city in the Middle West, where he had made the greatest success of his career (in fact the concert manager there had wired his manager for a return engagement on the very night he sang there). He was enthusiastic about the leading industry in that section of the West, which was raising sugar beets, and manufacturing beet sugar. While there he had been taken over the farms, and through the factories, and had mastered almost every detail of the business. He never once mentioned himself during the whole conversation.

"Of course, art comes first, but it should not call for a whole career, for all the time of the artist. Have a hobby!" Just here it may be mentioned that Miss Silberta's distinctive hobby is housekeeping, at which she is very apt.

"It is the people of vision, the people who are willing to try the new things, who will be the people remembered distinctly in the future. Charles Isaacson had vision, and many, many other men and women possess vision and the ability to dream. In my work, the masses of detail that it is necessary to absorb, the work of constructing and putting together this detail, takes years of special training and the ability of dreaming of a thing, and then of making the dream into a real substance, the work of which few people realize."

On mention of Miss Hussar, who sang at the recital in benefit of the Temple Organ Fund, Miss Silberta became immediately enthusiastic.

"Do you know," she said, "that in New York, artists whose names are not familiar to the people here would draw a packed house? Miss Hussar is one of those. It was really wonderful that she should sing for us here, after a very strenuous season of concert, and for a cause in which she is not vitally interested." Miss Hussar was formerly with the Metropolitan but went into concert two years ago.

Boston to Hear Elena Gerhardt

Long a favorite with audiences in the Hub City, Elena Gerhardt will make her reëntre in Jordan Hall, Boston, in recital on Tuesday evening, November 8. She will have the valued assistance of Coenraad V. Bos at the piano.

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Second American Concert Course Announced

Gretchen Dick will present as the second American Concert Course the New York Chamber Music Society, Carolyn Beebe, pianist and founder, in a series of three recitals at Aeolian Hall during the season 1921-1922. This will be the seventh annual subscription series of the Chamber Music Society and the second American Concert Course to be presented by Miss Dick—her first course having been the series of five concerts at the Manhattan Opera House during the season 1919-20, when Miss Dick presented fifteen of America's foremost vocalists and instrumentalists.

"It was after long and serious thought that I determined to put on a second series," said Miss Dick to a group of press men who came to interview her as soon as the announcement was made. "Finally, I decided to center all my interests in Miss Beebe's society, for there is no finer or more artistic organization to be found to promulgate the musical ideals of this country," continued Miss Dick.

There are to be three exceptionally interesting recitals in this series, for Miss Beebe has been fortunate not only in getting new works—several of which have been dedicated to her and the society—but in having guest artists and their latest manuscript compositions.

At the first concert, November 15, Percy Grainger's new work, "Green Bushes," will be presented with Mr. Grainger at the organ and Miss Beebe at the piano. For this work the organization will be increased in number by ten instruments, as twenty-one pieces are called for. This will be the initial presentation of "Green Bushes" (still in manuscript)

in this country—in fact, the very first performance anywhere in chamber music form. The work was given once before in London in symphonic form.

The second concert will be equally interesting, as Miss Beebe has scheduled, along with other works, a new chamber music composition by Ethel Leginska, called "From a Life." It is also still in manuscript form, and like Mr. Grainger's composition requires an increase in personnel—the addition of a flute and a clarinet. This will be the first public hearing given "From a Life," and to celebrate its debut Miss Beebe has invited Leginska to play the piano part. This will mark the very first time in the seven years that the New York Chamber Music Society has been extant that there will have been anyone at the piano but Miss Beebe.

The third concert, March 20, is scheduled to be another piece de resistance, but Miss Beebe is not ready to announce the program. There will be the usual interesting numbers, and if the present plans materialize, a soloist of fame and artistic ability will be the assisting artist.

At all three concerts there will be the usual standard works and several new compositions that are still in manuscript but about to be released from the press. Among the scheduled numbers will be Caplet's quintet for piano and winds. This will probably be performed at the initial concert, November 15.

It has just been announced that among the eleven solo artists that form the New York Chamber Music Society, Scipione Guidi, violinist, will be in charge of the strings and the string and wind ensemble, and Gustave Langenus, clarinetist, will again be in charge of the winds.

Miss Beebe, in announcing the personnel of the organization, has maintained her former high standard and many of the names of the solo artists on her list will be familiar to all who have followed the activities of the New York Chamber Music Society since its inception in 1915.

Opera in English

The National Opera Company of America has been incorporated in New York to meet a growing demand for operatic music throughout the country. Willett E. Dentinger, of Baltimore, is secretary of the new organization, and Charles A. Kaiser of New York, president and artistic director. The organization has branches in Philadelphia, Baltimore and elsewhere and will begin its activities in Baltimore on October 27. The initial performance will be under the auspices of the Press Club which will have as its guests visiting mayors and members of the Society for Municipal Improvements. A program of operatic selections in costume will be given upon that occasion by Lola De Morville, lyric soprano; Helen Alberts, mezzo; Hortense Dorvalle, dramatic soprano; Henri Scott, basso baritone; Andrew Sarto and Andrew Schneider, tenors. There will be a chorus of one hundred voices.

Tiffany Wins Double Ovation

Marie Tiffany sang in Atlanta, Ga., on September 23 and 24, achieving pronounced success. The International Concert Direction received the following wire regarding the event: "Two concerts September twenty-third and twenty-fourth by Marie Tiffany, opening concert season of Atlanta Music Club, proved double triumph. Two large and discriminating audiences acclaimed Miss Tiffany a concert

artist preëminent. Program received with whole-hearted enthusiasm. Many encores demanded. Congratulations on your management of this artist. (Signed) Nan B. Stephens, Concert Director."

Prokofieff Sailing in October

Serge Prokofieff, the Russian composer-conductor-pianist, whose opera, "The Love of the Three Oranges," will be produced this winter for the first time by the Chicago Opera Association, will sail from France the middle of October, coming directly to New York and remaining here for some time before proceeding to Chicago to direct the rehearsals of his opera. After the performances of this new ballet, "Chout," in Paris and London, Mr. Prokofieff spent considerable time in France at St. Brevin-les-Pins, Loire-Inferieure, composing and preparing for his strenuous concert season in America.



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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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(Continued from page 39.)

of the Thursday Morning Music Club. Those giving their services on this occasion were the Rialto Orchestra, under the direction of Francis J. Goodman; Mrs. John Trout, soprano, and Anna Michael, contralto, with Mrs. Ernest Baldwin and Bessie Rust as accompanists. Seats were arranged in the open for the convalescent patients, so that every one might enjoy the program. This is the first of a series of concerts to be given at the Catawba and Mount Regis Sanatoriums.

Two new names are prominent in the music faculty at Hollins College this year. Prof. Harold E. Owen will be the teacher of theory and violin, succeeding H. H. Fuchs, who has accepted the directorship of music at Bessie Tift College, Forsyth, Ga. Mr. Owen is an M.B. of Syracuse University and studied composition under Dr. W. Berwald, violin under Conrad L. Becker, and piano under Prof. Joseph Seiten, a pupil of Leschetizky. Marian E. Starkweather, in charge of the department of public school music, is another addition to the Hollins faculty, and will also teach piano; she is a graduate of the Institute of Music Pedagogy of Northampton, Mass., and of the Troy Conservatory of Music. The Department of Music, as heretofore, is under the able directorship of Erich Rath.

Daisy Wingfield, supervisor of music in the public schools, reports a growing interest in the music memory contest. Roanoke is the fourth city in Virginia and one among nearly 200 in the country to hold these contests, originated by Mr. Tremaine of the National Bureau for Advancement of Music.

A new quartet made its initial appearance at Trinity Methodist Church on September 18. This quartet is composed of Annie N. Jett, soprano and director; Mrs. Robert Hatcher, contralto; R. K. Williams, tenor, and Holland E. Persinger, bass, with Mrs. M. P. Kinnier, organist.

Gordon H. Baker, director of the choir of Christ Episcopal Church, announces a series of musical services to be given on the second Sunday night of each month, beginning in October.

Urbana, Ill., September 25, 1921.—The University of Illinois Symphony Course will include the following numbers this season: Cincinnati Symphony Orchestra, Eugene Ysaye conducting, November 8; the Flonzaley Quartet, December 10; the Little Art Quartet of New York, formerly known as the Little Symphony, March 18, its initial appearance at the University of Illinois, and the St. Louis Symphony Orchestra in April, the exact date to be announced later. The Star Course at the University will include Emmy Destinn, November 16; Will Irwin, November 29; Josef Lhevinne, December 16; Edward Johnson, January 13; Charles Rann Kennedy and Edith Wynne Matthison, February 17; and Vasa Prihoda, March 31.

Vancouver, B. C., September 15, 1921.—The local musical season had a brilliant opening in the recital of Cecil Fanning, baritone. The event was under the auspices of the Women's Musical Society and was held in the Hotel Vancouver on September 12. A few years ago Mr. Fanning came practically unheralded to the city and created a sensation; on this, his third visit, the announcement of his name alone would have sufficed for advertising. The baritone's exceptional skill in tonal coloring and sympathetic participation in dramatic narrative found scope in Loewe's "Elf King" and "Archibald Douglas." The program was happily selected and each of the varying styles and moods met with the emotional response of the audience; three of the numbers were of necessity repeated and unprogrammed songs added. A feature of the evening was the "first time" of an aria from "Alglala," an Indian opera by Francesco De Leone with the libretto by Mr. Fanning himself. The artist's fervent rendering of this was followed by most spontaneous and appreciative applause.

The officers of the Men's Musical Club for the coming year are: President, Edward Byers; vice-president, G. B. Kerfoot, and secretary-treasurer, Albert J. Harrison. Andrew Milne, A. R. C. M., will again be conductor, and Maurice Taylor will be accompanist. The visiting artists to be heard with the club are Virginia Rea, soprano, and Reinald Werrenrath, baritone.

Exceptional interest is attached to the engagement of Galina Erlich by the Empress Theater Company. Mme. Erlich was a leading soprano of the Imperial Grand Opera, Petrograd, and after harrowing experiences, recently arrived from Russia. Although married to a wealthy officer, both she and her husband consider themselves lucky to have escaped with their lives. Mr. Royal, the Empress manager, remembering having seen in 1916 at San Francisco a St. Petersburg theater billboard featuring her, lost no time in securing her to sing at his theater. Mme. Erlich has delighted the patrons of the theater with an aria from "I Pagliacci" and a Russian cradle song.

Worcester, Mass.—(See letter on another page.)

Mozart Society's First Rehearsal

The New York Mozart Society, Mrs. Noble McConnell, president, held its first rehearsal of the season at the Hotel Astor, Saturday, October 1, under the direction of Richard T. Percy, there being a large attendance. Alma Beck, contralto, sang during the intermission. The first members' day meeting will be held October 20.

During the month of October Mrs. McConnell will entertain some of the women of the club at golfing parties at Scarsdale. She will close her country place at Scarsdale after election.

Thursday, September 29, the first of the fall Mozart golf tournaments was held at St. Albans Golf Club, St. Albans, L. I. The president's cup went to Matthew Jay O'Neill. Mrs. John F. Churlo won the first prize for women, a gold and ivory cigarette holder. Mrs. Edgar O. Challenger took the second prize, half a dozen golf balls. The first prize for men, a silk umbrella, was won by Mr. McConnell, and Edgar O. Challenger and Frederick Allen each won half a dozen golf balls.

Gusikoff Recital Postponed

The recital of Michel Gusikoff, violinist, which was to have taken place at Town Hall on October 20, has been postponed until Monday evening, October 24.

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Pietro A. Yon and Party in Italy

Mr. and Mrs. Henry F. Seibert, of Reading, Pa., and Powell Weaver, of Kansas City, Mo., who are spending the summer in Settimo Vittone, Piedmont, Italy, have, together with Pietro A. Yon, the eminent composer-organist, just concluded an interesting trip through Italy. A minute description by Helen D. Seibert follows:

"We left Settimo the evening of July 27. Even though uncomfortable at times in the trains because of the heat on such a trip as from Turin to Rome, we would deem it all worth while for a glance such as we had of the Baptistery, Leaning Tower and Cathedral of Pisa, the principal monument of Romanesque art in Italy.

"Rome was most interesting historically and musically. No other city in the world could impress one more with its ancient, medieval and modern history. Upon visiting the ruins of the Roman Forum, we were carried back seven centuries before Christ. Later, we thought of Christian days as we walked over the same ground as St. Paul.

"We were filled with awe when we gazed upon St. Peter's, the Vatican and Basilica, the largest cathedral in the world. Its magnificence and treasures of art are beyond all conception, except to those who visit it. An example of its size and grandeur is the fact that there are five organs in the church. On Sunday, July 31, Messrs. Yon, Weaver and Seibert played at the close of the services of St. Peter's in



THE YON PARTY IN ITALY.

(Left to right) R. Renzi, organist at the Vatican, Rome; H. Seibert, Pietro Yon, P. Weaver and E. Boezi, choir-master at the Vatican, Rome.

the Vatican before a large audience which included Maestro Renzi, organist, and Maestro E. Boezi, choir director of St. Peter's, as well as the choir soloists of the Vatican quartet, known in America.

"We also went to St. Cecilia Academy, where we visited its extensive library of music. We saw the original manuscripts of many old and modern compositions for all instruments. Every book of reference, theoretical or practical, and all standard compositions of any date for every instrument or voice were found on the shelves. One interesting composition was a score by Raimondi of three oratorios (four parts in each) and an orchestra for each oratorio, all arranged together for an ensemble rendition. Another big work was a mass of forty-eight parts. Mr. Yon and his pupils received hearty congratulations upon their playing at St. Cecilia Academy. The audience included Maestro Renzi, professor of organ and composition; Maestro Terziani, voice director of the Academy and Lyceum; secretary Mattinera; Maestro Mantica, director of the library and also the inspector of the school. Messrs. Yon, Weaver and Seibert afterward played at the Pontifical School of Sacred Music. Men distinguished in church music, Father Angelo De Santi, S. J., Maestro L. Refice and Maestro A. Camilioni were among the ardent listeners at that time. After a visit to the Basilica of St. John the Lateral, we called on Maestro Casimiri, the musical director of the Vatican choir which toured America.

"An important musical event was a dinner at the Castle of Caesars. The guests of honor were A. Rella, professor of Gregorian at North American College, St. Cecilia Academy and St. Peter's in the Vatican, and Maestro L. Refice, famous composer and director of music at Santa Maria Maggiore. It was a great advantage to know these men and mingle with them. After having spent a few days in Rome, we visited Florence. From Florence to Venice we traveled, with Orlando, Prime Minister of Italy and a prominent personage during the late war. We were presented to him and learned to know him quite intimately. Going about from place to place in gondolas in Venice was indeed quite romantic. We visited St. Mark's and met the organists and choirmasters there. From Venice we went to Milan, the city of the great Cathedral, the Duomo. We heard a service of the Ambrosian rite.

"After Milan, we spent a few days in Como, a most beautiful spot in the Italian Alps. The Harvard Glee Club

was there at the same time, and the band played "The Star Spangled Banner" many times in honor of the American tourists. Happy as we were to hear it then, we shall be more glad to hear it when we return to our own land.

"We came back to Settimo, where the pupils resumed their work in preparation for public recitals in Settimo and Milan.

"(Signed) HELEN D. SEIBERT."

Many Interested in Kelly's Lecture-Recitals

Mr. and Mrs. Thomas James Kelly have returned to Cincinnati from their summer vacation which was spent on Lake Huron at the Harbor Beach Club. Mr. and Mrs. Kelly worked almost every day in July studying new and old material for programs, using the beautiful large Casino, kindly placed at their disposal by the club, for a studio. The month of August was given over to a complete rest and play; the Kellys are both enthusiastic golfers, so one of the sportiest nine-hole courses in the country gave them plenty to do, interspersed with swimming and motoring. They sang a good deal and gave some informal programs with Ernest Kroeger, the well known pianist and composer of St. Louis, who dedicated to Mr. Kelly some of the new compositions which came from his pen this summer, and also wrote a special farewell for the Kellys, words and music being original.

Mr. and Mrs. Kelly were also the guests of Mr. and Mrs. Henry Ford on their lovely ocean-going yacht "Sialia," and in deference to Mr. Ford's ancestry, gave an informal program of genuine Irish folk songs on board, to the accompaniment of an exquisitely toned piano built into the end of the lounging room. This was a small and intimate affair.

Other well known people who were interested in the Kellys and their lecture-recitals on English diction for speaking and singing, were Dr. William Lyon Phelps, of Yale, and Mr. Bement, of Hill School, Potsdam (Pa.). Dr. Phelps conducts services on Sunday in the little church near his summer home, "Seven Gables," and he invited the Kellys to come and sing for him as they did last summer.

Mrs. Kelly sang for some friends of hers at an evening church service when she had the sonorous, if not sympathetic, accompaniment or obligato of a very competent foghorn; Mrs. Kelly still prefers a violin obligato.

At the Cincinnati Conservatory of Music the Kellys found a waiting list of students full to overflowing, and in the second week of September were teaching full mid-season capacity. Many singers have come from long distances to study repertory, even California being represented.

Mlle. Chailley Is Announced

From Marcel Chailley, the well-known French violinist, founder of the Chailley Quartet, and his wife, Mme. Chailley, the distinguished pianist, comes the following announcement:

Jacques, Robert, Claude and Marie-Helene Chailley, sont heureux de vous annoncer la naissance de leur petite sœur Therese.—Paris, le 2 Mai, 1921.

Philharmonic to Give Sixty-Eight Concerts Here

Josef Stransky, the Philharmonic conductor, has returned from Europe for the Philharmonic rehearsals preliminary to the opening concert of the Society's New York season, which will take place at Carnegie Hall on Thursday evening, October 27. The rehearsals will begin early in the month and two concerts in the regular subscription series will be given in the opening week, one on Thursday evening and the second on Friday afternoon, October 28. An unusually large subscription insures the presence of an audience which will tax the capacity of Carnegie Hall for the initial performance in the eightieth season of the Philharmonic and the eleventh under the baton of Stransky.

The soloists who will appear at the Philharmonic concerts include favorites of previous seasons and several who will play to Philharmonic audiences for the first time. Those announced are Fritz Kreisler, Rachmaninoff, Paul Kochanski, Schmuller, Erika Morini, Bronislaw Huberman, Elly Ney, Harold Bauer, John Powell and Percy Grainger.

Stransky, Mengelberg, Bodanzky and Hadley will direct the Philharmonic performances, Stransky giving his programs at the Carnegie Hall and Brooklyn concerts in the first part of the season, with Henry Hadley as the Society's associate conductor; Mengelberg will conduct at the same places the latter part of the season, and in addition will divide the direction of twelve concerts at the Metropolitan Opera House with Artur Bodanzky, commencing January 31. Seats for the Metropolitan series may be procured now at the Philharmonic office at Carnegie Hall.

Altogether the Philharmonic will give sixty-eight subscription concerts in Greater New York this season.

The Carnegie Hall box office is now open for the sale of season tickets to all series of the Carnegie Hall Philharmonic concerts. The tickets for the Metropolitan Opera House and Brooklyn Academy series may be obtained directly from the Philharmonic Society at its office in Carnegie Hall.

Miserendino at Italian League Concert

Illuminato Miserendino scored a decided success on Sunday evening, October 2, at the concert given by the Lega Musicale Italiana, Inc. The young violinist played the Beethoven concerto and Wieniawski's polonaise No. 2 in A major. Particular mention must be made of his rich and carrying tone, his reliable technic and musicianly interpretation. He was ably accompanied by Cristina Catalano.

Other artists who appeared at this concert were Gaetano Luzzaro, baritone, and Elvira Cusce, soprano.

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Believe me, Gentlemen, with expressions of high esteem,

Faithfully yours,

(Signed) Daisy Jean

BERLIN

(Continued from page 24.)

was ravished. It was torn off its feet by her performance of the Strauss "Burleske," that sparkling and witty effusion of the youthful Strauss, which she played to his conducting with fine dash, spirit and technical mastery. The ovation after this was never ending, and trying to Richard's patience, who in life is as matter of fact as he is ecstatic in the high moments of his art.

CHANGE OF SCENE.

Sunday! Sunday morning in the "Scala," Berlin's former ice palace and present super-vaudeville. The immense house is jammed and many are turned away. Vecsey plays. If the ice were still there, it would melt rapidly. The atmosphere of the super-vaudeville not only stayed but was intensified. When Vecsey plays a cadenza, people hold their breaths, at the end of the trill they sigh in chorus. . . . The practice is contagious. Vecsey plays three concertos: Bach, Brahms, and Tchaikowsky. A continuous crescendo of effectiveness. His Bach is technically perfect, in Brahms the unsurpassed beauty of his tone and his aristocratic delivery come as reinforcements, with a dash of Hungarian blood in the finale, and in the Tchaikowsky he shines forth in all the blinding brilliance of the virtuoso and the musician of fundamental raciness. Removed from the spell of his playing, the analyzers minimize his merits; while he plays the last man of them is carried away. It is the triumph of sheer perfection. The farewell crowd is delirious. His automobile is mobbed as he rides off.

MORE FAREWELLS.

Curtain! Huberman in the "Philharmonic." Another immense hall, completely filled. A recital, no orchestra. Huberman plays a Schumann sonata, Bach, Beethoven, and—again the Tchaikowsky concerto. Comparisons are deceptive. I'll not try to compare nor invite comparison. Huberman is a violinist of the big conception, of the musical soul. He is not a detail man, not a technical purist, but has a deep artistic conscience which makes him place a work of such little effectiveness as the Schumann D minor sonata at the head of a farewell program. But he makes it effective. The slow movement is of moving beauty; he draws it out to the dregs. Still more beautiful were the two little Beethoven romanzas, and deeply interesting, but Huberman's forte is always Bach. This time it was the lighter, rhythmic Bach of the dance movements, played with real Huberman dash. The farewell crowd at the green room here is a musician's crowd. Kreisler and Schnabel are there to greet him, and Frankel, the accompanist.

ROSÉ QUARTET GIVES THREE CONCERTS.

Enough of farewells today. There are many more to be witnessed, and recorded alas! Another visit, which should have been an American farewell, was the first event of the season. The Rosé Quartet gave three concerts in Berlin. They played Mozart and Smetana at the first, Brahms and Roger at the second, Tchaikowsky and Schubert at the third, and Beethoven at all of them. We heard the last and liked Beethoven the best—opus 18, No. 6. The atmosphere was as perfect as the playing, for the striking electric workers had provided the proper setting: soft candle-light which silhouetted the classic pillars and cast charitable shadows upon the audience. Minus the genial Buchsbaum, with Walter at the cello, the quartet is consolidating its reputation anew, not difficult in Berlin, where there is nothing as good. CESAR SAERCHINGER.

McCormack to Offer New Programs Here

John McCormack spent the greater part of August and the entire month of September working from six to eight hours a day preparing his new programs. As a result, the tenor will give three completely new programs in Boston within a month, and it is said that not one of the programs, which he will give in both Boston and New York, have been heard there previously.

On October 16 (Sunday evening), at the New York Hippodrome, Mr. McCormack, assisted by Donald McBeath, the violinist, and Edwin Schneider at the piano, will be heard in his first appearance of the season in the metropolis. His program will open with old Italian songs by Peri (1600) and Caldara (1670), and in his second group will be Vaughan Williams' "Silent Noon" and other numbers, including "Love Went a-Riding," Frank Bridge. As usual, there will be some interesting Irish songs as well as several worthy songs by Montague Phillips, Martin Shaw, Julius Harrison and Hamilton Harty.

For his second New York recital at the same theater on Sunday evening, October 30, the tenor will sing a program made up of carefully chosen songs by Handel, Rimsky-Korsakoff, Rachmaninoff, Tscherepnin, Vassilenko, Schneider, Dunhill, Watts, and a new song for tenor, "I Held Your Heart," H. O. Osgood.

Telmanyi Starts Eastern Tour

Emil Telmanyi, the Hungarian violinist, arrived last week and has started on his Eastern concert tour, which will include two concerts with the Philadelphia Orchestra. His first New York recital will take place at Aeolian Hall on Tuesday evening, October 20. The violinist will play a sonata by Bach seldom heard, also some unknown Schubert and Brahms numbers which have not been given in New York for some time. He will open his program with the "Symphonie Espagnole," by Lalo.

Sandor Vas, pianist, came with Mr. Telmanyi from Budapest and will be the accompanist on his tour.

Ferenc Vecsey to Arrive October 27

Owing to the recent announcement of the arrival of Armand Vecsey from Europe, many friends of the famous Hungarian violinist, Ferenc Vecsey, have called at the office of his manager, M. H. Hanson. Owing to this mix-up in the two names, Mr. Hanson wishes to make it clear that Ferenc Vecsey, who will make a tour of this country during the forthcoming season, commencing with a recital at Carnegie Hall on November 1, will not arrive here until October 27. Ferenc Vecsey, with his accompanist, Walter Meyer-Radon, will sail from Europe on the S. S. George Washington on October 18.

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The Contest Will Close December 1, 1921

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 61 West 74th Street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Bernard Sinasheimer, Herman Spielter, Roberto Moranzoni and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest

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NATIONAL AMERICAN MUSIC FESTIVAL

(Continued from page 30.)

exquisite song cycle (text by Charles Towne) was given an entirely satisfactory presentation (the second during the festival) on this Friday evening by Arthur Hackett of New York, whose artistry was equal to the work. Mr. Reddick's compositions are well known to musicians, and his beautiful work at the piano during the entire festival has won many admirers. Mr. Hackett made many friends in this, his second, Buffalo appearance and delighted his former admirers, his beautiful voice, finished art and excellent diction standing out preeminently in the songs "The Evening Church" (Harry Gilbert), Mrs. H. H. A. Beach's "O Mistress Mine," and "Nicharo" (Nothing Matters), by Mana-Zucca. Double encores were granted.

SATURDAY MORNING—No CONTESTS.

Announcement was made at the afternoon session of the winners in the student prize contest. When Edna Zahn, soprano soloist at St. John's Episcopal Church of Buffalo, modestly stepped forward to accept from George Staples her justly won \$100 prize, she was greeted with hearty applause, as she had been the winner in the judgment of the audience from the very start. This young girl is endowed with abundance of temperament and a naturally beautiful lyric soprano voice, and has had but one year's instruction from Harriet Welch Spire of Buffalo, plus piano with Louise H. Maury of Buffalo. Lenore Von Blerkorn of New York was awarded second prize. Ruth Koehler (Buffalo) received honorable mention and is Ruth Ashley's promising contralto pupil. Mrs. Stern of Olean entered several young singers, all meriting praise in doing justice to their teacher.

In piano, prize winners were David Kahn of Rochester and Florence Shearer of Buffalo, a newcomer to Buffalo who has been under the instruction of excellent teachers.

Anna Joseffer's only teacher has been her father, Maximilian Joseffer. She is only fourteen years of age and shows marked talent. Unfortunately, she tuned her violin to one piano, her accompanist using another on the stage, but she was given a fairer hearing and awarded the \$100 prize for violin. She is engaged to give a recital at the Consistory next week.

SATURDAY EVENING.

The featured contest with \$300 prizes to chorus choirs and \$100 for winning quartets, drew the largest audience of the week. As the various bodies of singers came upon the stage, took their place and sang, storms of applause encouraged them. When all did so well, it was a most difficult task for the judges—Dr. A. S. Vogt, noted conductor of Toronto; Robert G. McCutchan, dean of De Pauw University Music School, and Robert Braun, director of the music department at Cornell—to make their decision. Upon Dr. Vogt devolved the task of announcement with remarks in explanation of the points governing the decision, and when the word came that Seth Clark's Trinity Choir had won the first prize, and Dewitt C. Garretson's St. Paul's Choir the second, storms of applause greeted the announcement. High in public favor was the beautiful work done by Central Presbyterian Choir of seventy-five voices under the able direction of William W. Whiddit, with Mrs. Whiddit accompanist, this body of singers being all unpaid amateurs. His is the nucleus of a large choral society. This choir was given highest place by some of the judges. Westminster Church Choir, Plymouth Methodist under Irwin Binder's direction (also amateurs), and the small choir with Mrs. Seil as director and organist, First Presbyterian Choir of East Aurora, under the direction of Dewitt Garretson, were all highly praised by the judges. The selections for competition were "The Days of Old" (Phillip James), with accompaniment, and an unaccompanied number, "Lead, Kindly Light," by Spross. At the conclusion the massed choir repeated the selection, led by the conductor of the winning choir, with the second honor choir conductor at the piano.

Goefrey O'Hara, famous composer-singer, and interpreter of highest rank, delighted the audience with his artistic versatility, his well known songs "There Is No Death," "The Living God," "Wreck of the Julie Plante" and the French Canadian songs being most heartily applauded. Many encores were demanded.

Robert Braun, head of Cornell University piano department, furnished excellent support in the accompaniments.

SATURDAY AFTERNOON.

In Elsie DeVoe was discovered an artist new to Buffalo, whose musicianly, unaffected, yet dashing style in the playing of the MacDowell concert study, the quaint "Country Dance Tune" (Leo Sowerby) and "Temple Bells" by Charles Reppe, greatly delighted the audience. Repetition of the MacDowell study was demanded.

Announcement of the church choir quartet prize winners

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was made, St. Paul's, under Dewitt Garretson's direction, winning the \$100 cash first prize, with the Westminster Quartet second. St. Paul's work in the unaccompanied number, "Lead, Kindly Light," by Spross, won special favor. In conclusion, credit must be given A. A. Van de Mark, founder and director of the National American Music Festival, whose energy and unflinching courtesy was always in evidence; to the Advisory Board with George Staples, president; to all committees, and to the large, enthusiastic audiences which gave loyal support. It is to be hoped that there may soon be a better hall in which to house these festivals, an orchestra and a choral society, more discrimination regarding the standard of American compositions used and greater attention paid to these prize contests which are invaluable both to participants and teachers. (They are mainly asleep this year.) Many plans are being made which will be announced later. A fine beginning having been made, let us quote Geoffrey O'Hara: "If you want to get anywhere, start from where you are and go to where you want to get." Then keep on going.

A tribute should be paid to our own beloved MacDowell who lived again in the presentation of many of his beautiful compositions, and to our recently deceased David Bispham who fathered this all-American music idea many years ago. All praise to them both!

NOTE.

"Ain't we got fun?" was the slogan at the Consistory banquet Thursday evening when George Staples was toastmaster, the "pallbearers" becoming the funmakers. A scholarly address was given by Charles Watts, editor of Chicago Music News. Mme. Sturkow-Ryder read an original poem on the Lockport Music Festival, "Mother" and the Rev. Gustave Pappeiman spoke in praise of the Festival spirit. Several group pictures were taken, George Staples repeatedly putting a damper on the successful attempts of the photographer.

L. H. M.

Maikki Jaernefelt in Recital

A very real and gratifying success was won by Maikki Jaernefelt, the Finnish soprano, at her recital at Aeolian Hall on October 7. There was a large audience and the applause was of that spontaneous sort that indicates real delight in the musical offering. Mme. Jaernefelt has had large experience in opera in the best European opera houses and is a concert singer of international reputation. Expectations aroused by this eminent foreign position were in no wise disappointed. Mme. Jaernefelt proved to be all that her heralding advance notices have led us to expect. Her work is thoroughly artistic. She possesses a voice of beauty, which she uses with great skill, and she has a depth of real feeling that inspires her interpretations with rare charm and force. Her passion and fervor were at times soul-stirring, especially in Senta's ballad from Wagner's "Flying Dutchman" and in "Ruhe, meine Seele," a deeply emotional song by Richard Strauss. Of all the songs on her program none were more beautiful than those of Palmgren by whom she was accompanied. His "Spring Song" particularly has a charmingly plaintive melody of most unusual beauty and found such favor with the audience that it had to be repeated. Mme. Jaernefelt's New York debut has placed her among those singers whose art is so truly excellent as to make a lasting impression.

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MUSIC ON THE PACIFIC SLOPE

REDLANDS MUSIC NOTES

Redlands, Cal., September 22, 1921.—Among the musicians who are to study music in Los Angeles this winter is Geneva Costello, daughter of Mr. and Mrs. Costello. She will study pipe-organ under Dr. Ray Hastings, of the Temple Baptist Church.

The first Sunday in October will find full choral choirs in practically all of the churches of the city, with regular organists and soloists. As in years past, the Congregational Church plans to make its music one of the splendid features of the winter. Plans are to present at least five special vesper services this year. Arthur Babcock, of Los Angeles, will again have direction of the chorus-choir, which will number thirty-five. The quartet will include Gladys Pugh, soprano; Mrs. Rodney Cranmer, contralto; C. Parker Franklin, tenor, and Kenneth Dole, bass. Anna Blanche Foster, recently from Hollywood, will be at the organ.

Prof. Charles H. Marsh, of the University, will be organist and choir director at the Baptist Church.

Roy S. Kendall will be choir director at the First Presbyterian Church, and Margaret Encroth, the organist. As yet no bass has been selected for the quartet, but the other members are Hilda Wedberg, soprano; Reba Rice, alto; Roy S. Kendall, tenor.

Until Florence Birks, the regular organist of the Unitarian Church, arrives from Massachusetts, Alice Gibson will play there. Thelma Storall and Mrs. Benjamin will again be among the soloists this year.

Harl McDonald will be organist and choir director at the Trinity Episcopal Church.

L. D. Eichorn will direct the choral choir of the First Methodist Church, and Horace Cushing has again been chosen tenor soloist.

Mrs. C. M. Brown will be organist as in past years.

Members of the Music Teachers' Association held their first meeting of the season Wednesday evening, at the home of Mr. and Mrs. Charles H. Marsh. Prof. Marsh, as president of the association, will head the work this year. The

guest of honor of the evening, Mr. Pease, president of the California Music Teachers' Association, gave a seasonable talk on "Association Aims and Interests." In the informal program following the talk, Mr. Pease sang delightfully for the teachers. Lucille Crews Marsh played two of her compositions, Charles H. Marsh performed a number of his recent compositions, and Gwladys Pugh sang in her usual charming manner. J. H.

FRESNO MALE CHORUS ENLARGED

Fresno, Cal., September 20, 1921.—The Fresno Male Chorus this year will be augmented and artists of the very highest rank will be presented at each of the three concerts. The directors have already made contracts with Paul Alt-house, the American tenor, who last season took the city by storm in his appearance with the chorus, and Arthur Middleton, the noted baritone. The third artist has not yet been named, although it is promised by the chorus that he or she will be on a par with the other two. Last season the Male Chorus completed its eighth and by far its best season as a Fresno organization. It was felt by the chorus that much of its success during 1920-21 was due to the class of music brought to the city. The engagement of Alt-house alone proved that the money to bring artists of his ability was not mispent nor unappreciated. The chorus this year is to be enlarged, according to plans of the organization. It will again be under the efficient direction of A. G. Wahlberg, with Mrs. Romayne Hunkins as accompanist. The first concert of the season will be given at the White Theater, December 19, with Arthur Middleton as the soloist.

ROSE ZULALIAN TO SING HERE.

Rose Zulalian, Armenian dramatic soprano, will sing in Fresno in the near future. Mrs. Zulalian has spent much of her time working in her profession for the benefit of the Near East Relief, the Red Cross, the Soldiers' Fund, the Liberty Loan, etc. Her home is in Boston, and it is there that she has done most of her work, giving many concerts

to crowded houses. Although born in Armenia, it is said that there are few Americans who can sing "The Star Spangled Banner" with more feeling and instill so much patriotism into the hearts of the audience. F. C. C.

ITEMS OF INTEREST IN BELLINGHAM

Bellingham, Wash., September 16, 1921.—Local people taking part in the Peace Arch program held at Blaine, Wash., recently, are the Elks' Band, Harter and Wells Quartet, Joe Hermson (tenor) with Mildred Hermson (accompanist) and Rosewell Stearns, community song leader. Thousands of people from the adjoining country were in attendance.

Helen Boucher, who is studying music at the Columbia School of Music, Chicago, will have as her guest for a few weeks La Verne Stuber. Both young ladies are from this city.

Maud Williams has returned from Seattle, where she spent the summer in study with Boyd Wells and Calvin Brainard Cady of the Cornish School of Music.

H. Goodell Boucher is directing rehearsals for "The Mikado," which will be given by members of the Albert J. Hamilton Post, American Legion. Voices from the Bellingham high schools and the normal school will be included.

Mr. and Mrs. L. S. Pilcher, community song leaders of New York service, are in the city promoting music week which will be held in October.

Edith Strange, piano and pipe organ teacher, has returned to Bellingham after spending the summer studying with E. Robert Schmitz, the French pianist, and with Calvin Brainard Cady. Both have been guest teachers at the Cornish School of Music, Seattle.

At the initial fall opening of the P. L. F. Club, Saturday, September 17, the program included "Knowest Thou Not, Fair Land," from "Mignon"; "Who Knows"

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(Stickles) and "Song Is So Old," sung by Mrs. C. H. Barlow, accompanied by Althea Horst.

Dr. and Mrs. Jacob Smith have received a telegram stating that their daughter, Catherine Wade Smith, won the Leon Sametini scholarship in a contest, which entitles her to a year's violin study under Sametini at the Chicago Musical College. Miss Smith spent the summer months with her parents in this city.

Mme. M. B. Parry, of New York City, was a guest at Bellingham for two days, in company with Mme. Estille, having come from Vancouver, B. C., where they concluded two weeks' intensive teaching of the Barbereaux system of voice training. Mme. Estille teaches in Seattle, Bellingham and Vancouver, B. C.

Ward-Stephens, of New York City, who has been the guest of Mr. and Mrs. Paul P. Wells of this city, has gone to Seattle. Mrs. Wells, soprano, sang several of Mr. Stephens' songs at the latter's organ song recital given here early in the Spring.

Many local people attended the Scotti Grand Opera Company's productions during the last week in Seattle. Among them were Mr. and Mrs. Paul P. Wells, Genevieve Harter, Mr. and Mrs. H. Goodell Boucher, Marian Gilroy and others.

The Garden Street M. E. Church presented a special program, with the following local musicians taking part: Althea Horst and Charles Bowen (pipe organ), Marian Gilroy (soprano), Bernice Wahl (contralto), Albert Benson (violinist) and Mildred Byles (soprano).

Miriam Best, of the Gardner-Best piano studio (Faeton system teachers), has returned from Fremont, N. C., where she spent her vacation with her parents. L. V. C.

University Course Approved in Denver

William A. White, director of music of the Denver public schools, has decided to accept the University Course of Music Study, prepared by the National Academy of Music, as a standard upon which to inaugurate his system of awarding high school credits for the outside study of applied music. Mr. White is an ardent advocate of music education for the masses, and he expects to leave no stone unturned in an effort to secure the fullest cooperation in Denver between the outside music teachers and the school authorities, looking to a large registration of those who will pursue their piano study in such a manner that it can be offered for credit.

It is well to note that, on the request of the National Academy of Music—the educational foundation which assumed the work of preparing this standardized textbook—a paragraph was inserted in the Denver Syllabus emphasizing the fact that any teacher may prepare his or her own equivalent course for approval by the board of education. In other words, the National Academy of Music does not desire that in any instance the University Course become the sole basis for earning credit. It has been its aim and effort to set up a standard which will cover all reasonable requirements, and which will only require a systematic presentation, but as an educational contribution, not as an attempted monopoly.

The following contains the essential features of the syllabus:

One full year of work in piano is required before the student may be permitted to pursue the study of Applied Music, for high school credit. This year of work must be equal to Chapters 1 to 15 of the Introductory Division of The University Course of Music Study.

The use of The University Course of Music Study is not at all compulsory, but as it is the best and latest standardized course, it is taken as a guide. Any private teacher may prepare his own course, which may be submitted to the department of music of the public schools for approval, but in any event no course can be recognized that does not equal The University Course in every particular, such as technic, keyboard harmony, ear training, history, etc.

There is required an average of one hour of instruction and six hours of practice weekly throughout the entire year, with the submitting of monthly reports signed by teacher and parent.

The high quality of work done, and not the quantity, is the criterion. Therefore, flexibility in the year's work and flexibility in the year in which credit is secured should be the rule. Thus credits in Applied Music may be secured for any year according to the standing of the pupil. (For illustration: if an eleventh year pupil wishes credit and has the prerequisite year's preparation, he may in his eleventh year take the course outlined for the ninth year; in the twelfth year, the material outlined for the tenth year, etc.). The outlined course does not mean that a student may not go beyond these minimum requirements; a talented pupil may exceed this minimum by from one to three years, and such work would be accepted for credit provided only that not more than four units out of the sixteen required for graduation may be secured in music.

The underlying idea of these flexible interpretations is to serve the best interests of the individual student in every reasonable and educational way. This principle of flexibility corresponds to other academic subjects in the high school curriculum. D. V.

Adelina Patti Noar a Church Singer

Adelina Patti Noar, soprano, is singing in one of the leading and wealthiest churches in Philadelphia, St. Paul's Episcopal, Overbrook. This church devotes many of its Sunday evening services to music programs.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and recitals are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Joseph Royer, "La Forza del Destino," September 26

Globe
Sang with beauty and richness of tone, and looked and acted with distinction.

Post
The new baritone was suffering from nervousness, and judgment on his singing must be deferred until a later appearance.

Arturo Papalardo, "La Forza del Destino," September 26

American
The conducting of Arturo Papalardo was excellent.

Post
Papalardo directed only fairly well.

Josephine Lucchese, "Rigoletto," September 27

Sun
Her voice remains fresh despite the hurdles to which it is put.

Post
She has a sweet voice but not one that can be called on for feats of strength.

Joseph Royer, "Rigoletto," September 27

Post
His acting was as praiseworthy as his singing.

Herald
Neither his merriment nor his agony struck far below the surface.

Marie Rappold, "Aida," September 28

Herald
Mme. Rappold's voice was in good condition.

Globe
There were indications that Aida's voice, like that unfortunate heroine, had known better days.

Anna Fitzu, "Bohème," September 29

Post
Sang Mimi charmingly, and looked as well as she sang.

World
Miss Fitzu has a good voice, but her performance lacked subtlety.

Romeo Boscacci, "Bohème," September 29

Globe
Romeo Boscacci brought a fine lyric tenor, delightfully fresh and unhardened, to the song of Rodolfo, while moulding his portrait of the impoverished poet along acceptable, traditional lines.

Herald
His voice was unsteady; much of the time.

Anna Fitzu, "Madame Butterfly," October 1

Tribune
Miss Fitzu's performance was interesting from beginning to end.

World
(Headline) An Erratic Butterfly.

Bianca Saroya, "Cavalleria," October 3

Telegram
Bianca Saroya made a decidedly interesting appearance as Santuzza in "Cavalleria." She is one of the most promising dramatic sopranos that New York has heard in a long time.

Tribune
There was nothing remarkable about the Santuzza of Bianca Saroya.

Tiffany Delights Children and Grown-Ups

Marie Tiffany achieved a very genuine success in two concerts given September 23 and 24 in Atlanta, Ga. The program for the first was arranged especially for children, but from the chroniclers' accounts was equally enjoyed by all the grown-ups present. "A refreshing, lovely picture" and a voice that is "strong, brilliant and beautiful," wrote the critic of the Atlanta Constitution in reviewing this first appearance of Miss Tiffany. "It takes real art to carry the message of art to children. That is because they have not yet learned the sophistry that comes with compromise. They make no excuses. A thing is good or it is not good. And that is why Marie Tiffany's concert for the Junior Music Club yesterday was such a triumph."

Miss Tiffany's second recital which was given at the Capital City Club opened Atlanta's concert season, being the first concert of a "Series Intimes" which is being presented by the Music Club.

Simmons Not Related to Ku Klux Klan Leader

Many inquiries have come to William Simmons, the well known baritone, as to whether he is related to William J. Simmons, head of the Ku Klux Klan. Mr. Simmons claims he has no relatives in the South and does not even know the famous William J. Simmons. The baritone's name is William Jeston Simmons, but he does not use the middle name professionally.

Maria Caselotti to Appear in Opera

Maria Caselotti, wife and pupil of Guido H. Caselotti, well known New York vocal teacher, will make her debut in opera, appearing as Gilda in "Rigoletto" on Tuesday evening, October 25, at the Academy of Music, Brooklyn.

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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.

Aida C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June, 1922; Chicago, August, 1922.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.

Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore.; Portland, Ore., November 1; San Francisco, Cal., February 15; Portland, Ore., June 17, and Seattle, Wash., August 1.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., October 1.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Yates Center, Kans.

Mattie D. Willis, New York City, Aug. 1; 915 Carnegie Hall.

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NEW ATTRACTIONS.

The new attractions for the week are "The Wren," at the Gaiety; "Love Dreams," at the Times Square; "A Bill of Divorcement," at the Cohan.

The Theater Guild offers as its first production "Ambush," by Arthur Richman, at the Garrick Theater.

Arnold Daly began his season this week, patterned after the Grand Guinol, at the Greenwich Village Theater.

"THE O'BRIEN GIRL."

After many favorable reports from the various towns visited by "The O'Brien Girl," and especially the long run in Boston, New York was just a bit curious to see this newest and last, so the advertisement reads, production by our own George M. Cohan. Last week "The O'Brien Girl" came to the Liberty Theater, and if the public believes what the local critics say this musical attraction should be playing this time next year. They all gurgled and praised, and leave very few additional remarks to be made. "The

try to whistle on your way home. "The O'Brien Girl" will not have much competition. It is a rather distinctive production and undoubtedly will have quite a run.

At the Motion Picture Theaters

THE STRAND.

The feature picture here last week was "One Arabian Knight," a German film, directed by Ernest Lubitsch and starring Pola Negri. The story of "One Arabian Knight" is the film version of "Sumurun," which revolutionized and changed many viewpoints on the American stage ten years ago. It was our good fortune to see this marvelous production, and in viewing the film at the Strand many of the notable features were recalled again. Of course the film lacks the brilliant coloring of the stage production, but this was about the only feature missed. Ernest Lubitsch played the hunchback. Pola Negri was the gypsy and many of the characters taking part in "Deception," the other German film shown here some months ago, were on the program. This is unusual, because in America even the smallest parts are given prominence, and when one sees such actors and actresses as were in this cast merely designated as "the slave dealer" or "the merchant" or the "chief eunuch," one necessarily wonders. This picture is equal in every respect to the former "Passion" and "Gypsy Blood" seen earlier in the season. In fact, "One Arabian Knight" is a most satisfactory picture and ranks well in the first line of important films. It should prove to be popular throughout the country.

Mr. Plunkett created an overture for the feature that was as good as anything he has ever produced. The setting showed a street in Bagdad with the mob passing. Frank Mellor, tenor, in Arab costume sang "Far Across the Desert Sands," followed by six dancers that gave a realistic exhibition of a street scene. The finale was "Less Than the Dust," sung by Joseph Martel, baritone; Mr. Martel has been the soloist at the Strand upon many occasions, and the writer has heard him several times in concert, but never can it be recalled that he sang as well or produced such beauty of tone as he did a week ago Wednesday. The entire prologue was artistically arranged. Carl Edouarde, conductor, could have chosen a more appropriate overture than "The Queen of Sheba" (Goldmark). His orchestra was very satisfactory in this number, but perhaps because it has been heard so much of late it was not altogether appreciated. Owing to the length of the prologue



VICTOR HERBERT.

perhaps the best known conductor in the country, whose music has certainly been played in every town. Managing Director Joseph Plunkett of the Strand Theater has engaged Mr. Herbert as guest conductor for the week commencing October 10. The orchestra will play selections from his most famous operettas: "Naughty Marietta," "Babes in Toyland," "Eileen," and from his grand opera "Natoma." It will be gala week at the Strand Theater, as the management considers it quite a victory to be able to have Mr. Herbert as guest. (White photo.)

"O'Brien Girl" is certainly bright, and there are some good comedians among the stars. The production is fairly expensive looking and the chorus is "peppy," and as with Cohan shows, danced from the time it appears until it leaves; in fact, the whole production is on its toes.

The title part is in the hands of a young miss, Elizabeth Hines; she has a great deal of personality, fair voice, is an excellent dancer and plays the part with a good deal of enthusiasm, and certainly her smile is most bewitching. Ada May Weeks, the wild young hoyden, almost a second Eva Tanguay, does a great deal of eccentric dancing and has as her partner Andrew Tombes, famous for having a pair of feet that can dance to any kind of music. Robinson Newbold was also in the cast, and although his "Murder Song" has been heard on many occasions, it never fails to bring a laugh; one hoped that he might sing "The Flowers That Bloom in the Spring." Alexander Yakovlev, who took the part of the Indian guide, also did his share of wild dancing.

The story is pretty good and has something of a plot. The music, by Lou Hirsh, is tuneful and in spots reminiscent, but the "hit" song, "Learn to Smile," easily lands in the best seller group and it should, because the lyric is good and the melody is very catchy, the kind of thing you



JOHN CHARLES THOMAS,

star of "The Love Letter," a musical comedy, which opens at the Globe Theater next week.

and the feature only a short topical review was shown. This week the attraction is the great French picture, "I Accuse." These foreign films are released in this country by the First National.

THE RIALTO.

There was much interest in the work of the new orchestra which has been recruited for the Rialto Theater—a curiosity about the excellent presentation of selections from "La Bohème," under the direction of Hugo Riesenfeld and Joseph Littau, as the opening number on the program, at once satisfied. Of course, there is room for improvement, but judging from the excellent beginning this much-to-be-desired perfection of ensemble will be achieved in no great length of time. Grace Hoffman, soprano, was heard in Bemberg's "Chanson de Baisers" with her customary success. Kreisler's "Liebesfreud" was given a terpsichorean interpretation by Lillian Powell. A William De Mille production, "After the Show," was the feature picture with the interest in the Triart picture, "The Beggar Maid," proving a strong rival. A Julian Ollendorff sketchograph entitled "Baseball" was an interesting film.

THE RIVOLI.

It was "Aida" (the introduction and familiar "Celeste Aida") which formed the overture at the Rivoli last week. Under the careful guidance of Frederick Stahlberg and Emanuel Baer, the new Rivoli orchestra is making rapid progress. There was beauty of tone worthy of special notice and the conductors held their forces well in hand at all times. Gaspar Santo, tenor, sang the ever-popular aria, winning the marked approval of his audience. As staged and arranged by Josiah Zuro, "Day Dreams" proved a delightfully quaint bit, with Bernadette Carey, soprano; Susan Ida Clough, mezzo soprano;

AMUSEMENTS

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RIVOLI Broadway at 49th Street

NAZIMOVA

in "Camille" A Metro Picture

Rivoli Concert Orchestra Frederick Stahlberg and Emanuel Baer, conducting

RIALTO Times Square

GLORIA SWANSON

in "Under the Lash" A Paramount Picture

Famous Rialto Orchestra Hugo Riesenfeld and Joseph Littau, conducting

CRITERION Times Square

ELSIE FERGUSON and WALLACE REID

in "Peter Ibbetson" A Paramount Picture

"The Enchanted Forest"

Scenic Transformation by Nicholas DeLipsky

Criterion Orchestra Victor Wagner and Drago Jovanovich, conducting

Eleonor Gerlach, soprano, and Fred Jagel, tenor. In gowns of the vintage of fifty years ago, more or less, and a spinet to help the illusion, their voices blended charmingly in a duet. Presumably the object of their thoughts and song, one saw two lovers, who sang the duet from "Romeo and Juliet." It was sung in English, and special praise is due Miss Gerlach for her remarkably fine diction. Unfortunately it is not an everyday event—this listening to the English language, clearly and distinctly enunciated by the singing voice. Elsie Ferguson in "Footlights" was the feature picture which is being continued the second week.

THE CAPITOL.

Steady progress is noticeable in the work of the Capitol Grand Orchestra, and last week's overture, the thirteenth Hungarian rhapsody of Liszt, was presented with a vigor and nicety which spoke volumes for the patient work of both players and Erno Rapee, conductor, and David Mendoza and William Axt, associate conductors. The cimbalom cadenza was played by Bela Nyari with his accustomed artistry. There were three ballet diversissements: "Danse Orientale," to music by Cesar Cui, an exceptionally charming bit as danced by Doris Niles; "Cassandra," a Greek folk dance, by Thalia Zanou, and "Glow Worm," music by Paul Lincke, and the thoroughly delightful presentation by Mlle. Gambarelli. "Une Szane Tokel," by Lazarus, was sung by Alexander Rose, baritone, in connection with the Jewish holidays. The feature picture was Rupert Hughes' "Dangerous Curve Ahead," with Helene Chadwick and Richard Dix.

NOTES.

"The Man in the Making" closed at the Hudson last Saturday.

William Robyn, a young tenor who sang with much success with the Capitol organization last season, is again soloist there for the week, with Erik Bye. Mr. Robyn has devoted most of his time of late to making records for the Victor Phonograph Company. MAY JOHNSON.

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WHERE THEY ARE TO BE

From October 13 to October 31

- Althouse, Paul:**
Columbus, Ohio, October 14.
- Bauer, Harold:**
Chicago, Ill., October 16.
- Besler, "Miss Bobby":**
Wellesley, Mass., October 16.
Quincy, Mass., October 23.
Scranton, Pa., October 29.
- Breeskin, Elias:**
Lancaster, Pa., October 17.
- Chase, Cora:**
Boston, Mass., October 16.
- Coxe, Calvin:**
Johnston City, Ill., October 13.
Marion, Ill., October 14.
Jackson, Tenn., October 17.
Memphis, Tenn., October 18.
El Dorado, Ark., October 19.
Camden, Ark., October 20.
Warren, Ark., October 21.
Dexter, Mo., October 25.
Kennett, Mo., October 26.
Hayti, Mo., October 27.
Flat River, Mo., October 28.
- Crimi, Giulio:**
Detroit, Mich., October 18.
Nashville, Tenn., October 20.
Memphis, Tenn., October 24.
New Orleans, La., October 25.
Abilene, Tex., October 26.
Dallas, Tex., October 28.
Ft. Worth, Tex., October 29.
Austin, Tex., October 31.
- Easton, Florence:**
Columbus, Ohio, October 14.
- Ellerman, Amy:**
Johnston City, Ill., October 13.
Marion, Ill., October 14.
Jackson, Tenn., October 17.
Memphis, Tenn., October 18.
El Dorado, Ark., October 19.
Camden, Ark., October 20.
Warren, Ark., October 21.
Dexter, Mo., October 25.
- Kennett, Mo., October 26.**
Hayti, Mo., October 27.
Flat River, Mo., October 28.
- Farrar, Geraldine:**
Columbus, Ohio, October 17.
- Gabrilowitsch, Ossip:**
Peoria, Ill., October 29.
Chicago, Ill., October 30.
- Galli-Curci, Amelita:**
Grand Rapids, Mich., October 21.
- Garden, Mary:**
Davenport, Ia., October 31.
- Garrison, Mabel:**
St. Paul, Minn., October 13.
Minneapolis, Minn., October 14.
Boston, Mass., October 27.
Lawrence, Kan., October 31.
- Godowsky, Leopold:**
Omaha, Neb., October 20.
- Grainger, Percy:**
Oklahoma City, Okla., Oct. 17.
Springfield, Ohio, October 21.
- Hackett, Charles:**
Chattanooga, Tenn., October 13.
Boston, Mass., October 20.
- Hart, Charles:**
Lexington, Ky., October 19.
- Homer, Louise:**
Boston, Mass., October 16.
Cleveland, Ohio, October 25.
- Howell, Dicie:**
Raleigh, N. C., October 13.
Superior, Wis., October 24.
St. Paul, Minn., October 26.
- Huberman, Bronislaw:**
St. Paul, Minn., October 27.
Minneapolis, Minn., October 28.
- Hutcheson, Ernest:**
Peoria, Ill., October 24-25.
- Letz Quartet:**
Toronto, Can., October 18.
- Maier, Guy:**
Haverhill, Mass., October 25.
Montclair, N. J., October 28.
- Matzenauer, Margaret:**
Boston, Mass., October 20.
- Meisle, Kathryn:**
Minneapolis, Minn., October 16.
Chicago, Ill., October 23.
- Pattison, Lee:**
Haverhill, Mass., October 25.
Boston, Mass., October 26.
Montclair, N. J., October 28.
- Prihoda, Vasa:**
Boston, Mass., October 22.
- Rea, Virginia:**
Lancaster, Pa., October 17.
- Rubinstein, Arthur:**
Chicago, Ill., October 23.
- Salvi, Alberto:**
Grand Rapids, Mich., October 13.
- Schelling, Ernest:**
Cleveland, Ohio, October 25.
Fredonia, N. Y., October 28.
- Scotney, Evelyn:**
Lexington, Ky., October 19.
- Smith, Ethelynde:**
Wheeling, W. Va., October 13.
Granville, Ohio, October 15.
Big Rapids, Mich., October 19.
South Bend, Ind., October 21.
- Sokoloff, Igor:**
Lexington, Ky., October 19.
- Telmany, Emil:**
Philadelphia, Pa., October 14-15.
Brooklyn, N. Y., October 27.
- Van Emden, Harriet:**
Syracuse, N. Y., October 28.
- Wagner, Grace:**
Chattanooga, Tenn., October 13.
- Whitehill, Clarence:**
Peoria, Ill., October 29.
- Zimbalist, Efrem:**
Boston, Mass., October 23.

Alice Frisca Makes Debut

Alice Frisca made her New York debut at Aeolian Hall on October 6 and fully confirmed the impression made in advance by various notices received from abroad where she played during the past season in Paris and London. Miss Frisca is a young lady whose native city is San Francisco. She pursued her study there with Pierre Douillet and proved to be a pupil of such exceptional talent and ability that she was sent abroad, not to study but to broaden by coming in contact with European musical standards and by playing before European audiences.

At her New York recital she essayed a program of massive proportions and carried it through in a manner that seems to guarantee her ultimate success as a concert player. Particularly notable among the works played was Schumann's "Carnaval," which was interpreted with youthful vigor and manifest understanding of the romantic intentions of the composer; Chopin's scherzo in B flat minor, the rendition of which was exceptionally brilliant, and Debussy's "Claire de Lune," wherein the softness and delicacy of the great French master was faithfully expressed. On the whole, it may be said that Miss Frisca is one of the most promising American pianists who has made a debut in New York for some time.

Selim Palmgren's New York Recital

An evening of pure enjoyment was provided by Selim Palmgren in his recital of his own compositions at Aeolian Hall on October 4. Early in the program the fact emerged that Palmgren has the gift of beauty and that his style is sufficiently varied to build up an increasing interest throughout—a quality that may be attributed to few composers. This style is a little difficult to describe. Many of the pieces have titles that indicate that they are frankly programmatic, and Palmgren brings out the intended mood with fidelity and with the use of most of the expressive devices of mod-

ern harmony and composition. Once, indeed, he adventured into modernistic dissonance—in the "Caprice Barbare."

The ten preludes with which the program opened were of various length and mood and gave a very complete idea of the composer's wealth of harmonic and melodic skill and the facility of his invention. That the lighter and less complex of these made a greater appeal to the audience than those of heavy and impassioned sentiment was evident. Some of them, indeed, are altogether charming and are sure of a wide popularity. His second group, including "Evening Whispers," "Snowflakes" and a nocturne in three parts, showed the composer at his best. Delightful tone paintings, these, descriptive yet melodic, and evincing an amazing richness of resource and inspiration.

In the "Masked Ball" suite for two pianos Mr. Palmgren was ably assisted by Percy Grainger, whose well known sympathy with the music of the North gave an additional charm to this rendition. This is a suite in four movements, of which the second part—"The Dancing Girl"—which was encored, "The Black Domino" with its splendidly mysterious and dramatic harmonization, and the clever "Funny Folk" with its expressive and characteristic melody in open octaves, were particularly well received. Its boisterous good humor evidently found favor with the audience.

A ballade in the form of a theme and variations opened the next group and proved to be one of the most solidly constructed works on the entire program. The melody is very lovely and the third and sixth variations especially charming. The pianistic rondo which follows is one of those excellent works which have led to Palmgren being called "the Chopin of the North," and the flashing perpetual motion of the pinwheel should make of it a favorite concert and salon number. The program closed with a brilliant Neapolitan tarantella. There were several encores, among them Palmgren's most exquisite "May Night."

Galli-Curci at Hippodrome

Amelita Galli-Curci presented the first of the big Sunday night Hippodrome concerts on October 9, and, as was to have been expected, the enormous auditorium was packed, every seat being taken and the large stage also completely filled. When the great diva made her appearance there was thunderous applause, and the same can be said for each number on her program. She began with Lotti's "Pur di cesti" (old Italian) and "Spirate, pur spirate" (Donaudy), both beautifully sung. Then followed

CONCERT ANNOUNCEMENTS

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the popular aria, "Ah, non credea," from "Sonnambula" (Bellini), which gave her plenty of opportunity to display her marvelous voice, the audience showing its keen delight in spontaneous applause. The next number was the "Mad Scene" from Thomas' "Hamlet," which also was superbly given with flute obligato by Manuel Berenguer. A group of four lighter selections also pleased: "Sueno vele" (In Spanish), Osma; "La Belle au bois dormant," Fourdrain; "D'un prison," Hahn, and "Il bacio," Ardit. The last mentioned seemed well known to the audience, and was so well received that she had to sing another number.

Mr. Berenguer contributed two flute solos—"Romance," Gaubert, and "Scherzetto," Cui. They were excellently played, but the audience, anxious for Galli-Curci again, was noisy and made it impossible to get the full effect of his music.

Mme. Galli-Curci sang beautifully a group of three songs in English—"Autumn," Rogers; "May the Maiden," Carpenter, and "Woodland Voices," Godfrey. The last number particularly brought out her fine English diction, and each word was clear and distinct. After this group she was recalled again and again and was very generous with encores. To those on the stage she sang "Long, Long Ago," which is always a favorite, and to the main audience, "Suwanee River," "Just a Song at Twilight" and "Annie Laurie."

The last programmed number was the "Mad Scene" from Donizetti's "Lucia" with flute obligato. This was the climax of the entire program, and here she held her hearers spellbound with her trills and flute-like coloratura passages so difficult but ever popular in this famous number. Needless to say, the applause was deafening and while the crowd stood, ready to go but still applauding, the artist came back again and sang "There's No Place Like Home," an interpretation indeed her own.

It was a great occasion and the famous singer well deserved the ovations she received. One might criticize some few things in her singing were it necessary, but all in all she was in fine voice and the audience was certainly well satisfied. Homer Samuels, her husband and accompanist, deserves no small share of the credit, for his accompanying was par excellence.



Daguerre Photo

Edna Walgrove Wilson

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

WHO WAS LOHENGRIN'S MOTHER?

"This question was asked last winter during the opera season: 'If Parsifal was Lohengrin's father, who was his mother?' I have read in three books on opera all they gave about Lohengrin, but his mother was not mentioned. Then I went to the Public Library and tried to find out the desired information, but failed, so thought your Information Bureau might be able to answer the question."

The "stories" of the Wagner operas are taken from myths and legends, some of them of great antiquity, dating back as far as the thirteenth century. The opera of "Lohengrin" is not compiled from any one story, but is made up of several legends. A poem of the thirteenth century, entitled "Lohengrin," supplied many of the incidents of the drama, but other medieval poems were also drawn upon for incidents. There was a French tale, "Le Chevalier au Cygne," that contained much that appears in the opera, sufficient material to make a libretto. Of course in myths there is always a relationship between the different characters that is never quite explained or understood; also a legend or myth becomes greatly changed during the years in which the story is carried down from one set of story tellers to another, from one country to another, and also by translation into different languages.

Lohengrin makes the statement that his father was Parsifal, but it is also said that Parsifal disowned his son—so what can be decided about it?

There are two long poems on the subject of the deeds and adventures of Parsifal; one by Chrétien de Troyes, entitled "Perceval," and the other by Wolfram von Eschenbach, the Altdorfer singer of "Tannhäuser," entitled "Parzival." On one of Parsifal's journeys he met a queen named Blanchefleur, whose castle, Chateau Léviast, was besieged. She, herself, was to be forced into wedlock if her brutal adversary succeeded in capturing the castle. Parsifal arrived and overcame the tyrant who was her persecutor. Thereupon Parsifal departed, but after further wanderings again met Blanchefleur.

A study of Richard Wagner's "Parsifal" by the late Maurice Kufferath, contains the following: "Wolfram also introduces the

important modification in the incident of Parsifal's intrigue with Blanchefleur or Kundwiramur as she is called in the German version. Chrétien leaves us in doubt as to whether they are really married, but in the German poem, Kundwiramur, after being delivered from her foe, bestows her hand upon Parsifal, and the lovers are legitimately married. There is an unquestionable reason for this alteration, for Parsifal is to become the father of Lohengrin, the hero of the crusades."

Eschenbach also says that Parsifal was a married man, "clinging with devotion to the memory of the wife from whose arms he had torn himself to undertake the quest, and the name of that wife is given as 'Kundwiramur.' It was this theory that Wagner believed in when writing 'Lohengrin;' later he changed his mind, and, as the hero of the opera 'Parsifal,' could only think of him 'as a celibate and ascetic.'"

YAMADA'S COMPOSITIONS.

"Can you furnish me with the name of the publishing company that featured the compositions of Yamada, the Japanese composer, several seasons ago? This was a recently organized company at that time, but I do not remember the name under which it was organized. I think you had an introductory announcement of it in one of your issues of the autumn of 1919, the same issue, as I remember, with Kamada's picture on the cover. I should be greatly obliged if you could give me any information about this company, or, failing this, if you could give me the address of Mr. Yamada himself."

Compositions of Kosack Yamada are published in America by Schirmer, Carl Fischer and Ditson. We do not recall that any of these concerns particularly featured his compositions nor that any publisher, except the three long established houses named, put out any works of his here. Mr. Yamada is now residing in Tokyo, Japan, and is conducting the Tokyo Symphony Orchestra.

AMATEUR ORCHESTRA.

"Will you kindly give me the name of an amateur orchestra with which you think it might be possible to play? I am not a student, having passed that phase some time since, but would like to keep up my practicing, which can of course only be done by playing with other musicians. Thanking you in advance."

You will find in the Information Department of the Musical Courier, September 8, the names of a number of amateur orchestras, to which can be added one more at least. "The MacDowells," under the direction of Max Jacobs, meets at the Yorkville Casino, 210 East 86th street, every Sunday morning. It is understood that all these orchestras are glad to have well trained musicians added to their number, and it seems to indicate a very healthy spirit animating amateur musicians when there are such a number of orchestras to choose from.

PROGRAM NOTES.

"Will you kindly tell me where we can get such information as is contained in these program notes. Let me know what book can be obtained to gain knowledge such as this."

It is usual for the program notes to be written by some well informed musician; his information is not obtained from any one book, but must be gathered by study and much reading, also from a library of well selected books on music and musicians. You are in a large city, and there should be a good library for you to consult. The lives of the various composers will furnish much of the information, which would have to be condensed to suit the program needs. If your Public Library has a special music department—that is, a Reference Department—the librarian in charge of it, or of the music section, will be able to advise you regarding the best books for you to consult. It will require much reading, as said before, and a knowledge of music. The notes in the program you send, are interestingly written, which is not always the case.

FRANCOIS AND FRANZ.

"Will you please tell me whether Francois Schubert who wrote 'L'Abeille' (The Bee) was the famous Franz Schubert? Thank you for your relation."

No; they were no relation.

CARUSO'S HEIGHT.

"Will you please advise me, by mail, or through the Information Column in the Musical Courier, what Enrico Caruso's height was? I have recently met a person who states that he was not much more than five feet, five or six inches, while his appearance has always been that of a rather tall man. I always supposed he was at least five feet, ten or eleven inches, and was astonished to hear that person say he was really short."

Caruso was a short man, about five feet six inches. Being so stout made him look very short, at least off the stage, and in walking with other men of greater height his stature showed plainly. In some of the roles he sang on the stage, he looked also short—one cannot say small because of his stoutness. It may be that you saw him in costumes that added to his height, especially as he wore extra high heels. He dominated the stage so wonderfully with his personality, his singing and acting, that it seemed he must be a giant.

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R. O. Hunter a Versatile Artist

Raymond Otis Hunter made an exceedingly favorable impression at the recent Maine Festival, when he demonstrated that he possesses a voice of wide range and sings with a sincerity, dramatic power, and finished interpretation which sends his message straight to the hearts of his hearers. Although Mr. Hunter is but twenty-seven years of age he has done a great deal of church, concert and oratorio work. However, grand opera offers greater opportunities for his dramatic abilities, and he has already sung

the leading baritone roles in several operas, in which he has been coached by Jacques Cini, stage director of the Chicago Opera. His voice training has been under Arthur Philips of New York.

Music Publishers to Present Resolutions to I. L. C. A.

On Thursday, September 16, the music publishers present and exhibiting at the I. L. C. A. convention field a meeting, at which time N. V. Joseph, of Witmark's, who has been secretary of the Music Publishers' Group for the past year, was unanimously reelected and was also made chairman of the group (position left vacant by the fact that Remick's no longer have an exhibit, and their representative, C. Wilson Reed, was therefore absent). At this meeting the publishers decided, as they had in previous years, that they could do much more good working together than against one another, and they exemplified this spirit in the cooperation they have given each other through the session.

The publishers at the meeting decided to draft a set of resolutions and present them to the I. L. C. A. before the next convention. Since they have gone to considerable expense to open their exhibits, and since they can do much for the convention, they feel that it is only fair that the convention give them proper attention, which in some ways has not been done at the present meeting.

It was also decided that a committee of the Music Publishers' Group investigate the place chosen next year for the convention and see what provision is made for the exhibit rooms. This committee will consist of Harry Holbrook, representing Feist, and the chairman of the Music Publishers' Group, ex-officio. The publishers present were Edmund Braham, Oliver Ditson, Leo Feist, Heidelberg Press, Gamble Hinged and M. Witmark & Sons.

The resolutions will be presented to the I. L. C. A. immediately after acceptance by the members of Music Publishers' Group.

The resolutions follow:

RESOLUTIONS TO THE I. L. C. A.

Gentlemen:

In view of the obvious fact that the music publishers are at some expense to open exhibits at the convention, and also in view of the fact that the publishers are doing a real service to Chautauqua by bringing their wares where people interested can most readily see them, be it

Resolved, that the I. L. C. A. shall be requested to see to it another year that the publishers are given a representative position; that in arranging I. L. C. A. headquarters, the location of the rooms for the publishers shall be taken into account and shall be, if not immediately, next to the recital hall, at least, on the same floor and readily accessible to the people who are attending lectures or concerts.

Secondly, be it resolved further that, whereas much more can be done in a demonstration than by a mere exhibit, and whereas most of the people who are present are very busy and haven't time to hear the songs demonstrated in the separate exhibit rooms, an opportunity be accorded them for actual presentation of numbers; but only the music publishers who have gone to the expense of taking exhibit rooms, shall be permitted to demonstrate their songs, not only in the exhibit rooms as they now do, but shall be definitely assigned time on the program and there show their best, new material suggested for platform presentation. Each publisher agrees to limit the number of compositions shown to six, so that, there shall be no undue favoritism. This year there are seven publishers present, which would mean one person on the program each night; even if twice as many decide to exhibit another year, there would only have to be two each night, and six songs take about fourteen minutes. Of course, no one could appear on the program in this fashion, except for publishers making a real exhibit.

Ethel Newcomb Writes Book on Leschetizky

Ethel Newcomb, the American concert pianist and teacher, will return to New York next week to read the proofs of her new book on the late Theodore Leschetizky, which is to be brought out by D. Appleton Company this fall. Miss Newcomb, who was associated for so long a time with the noted Viennese pedagogue, both as pupil and later artistic associate, has written interestingly and instructively in her new book. It will be read with interest alike by music lover and music pupil, as many of his theories of teaching, so frequently discussed by writers, will be cleared by Miss Newcomb.

Cyrena Van Gordon's Fall Tour

Cyrena Van Gordon's fall tour will include the following dates previous to her operatic engagement with the Chicago Opera Association as leading contralto: October 6, Manhattan, Kan.; 7, Omaha, Neb.; 10, Joplin, Mo.; 11, Norma, Okla.; 12, Ada, Okla.; 14, Wichita Falls, Tex.; 17, Cheyenne, Wyo.; 20, Great Falls, Mont.; 22, Spokane, Wash.; 24, Portland, Ore.; 25, Eugene, Ore.; 28, Salt Lake City; 31, Oklahoma City, Okla.; November 1, Blackwell, Okla., and November 3, Ft. Worth, Tex.



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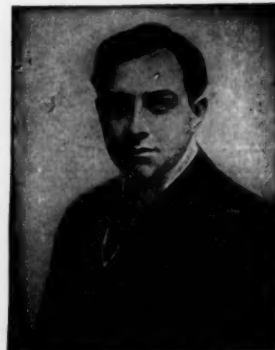
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